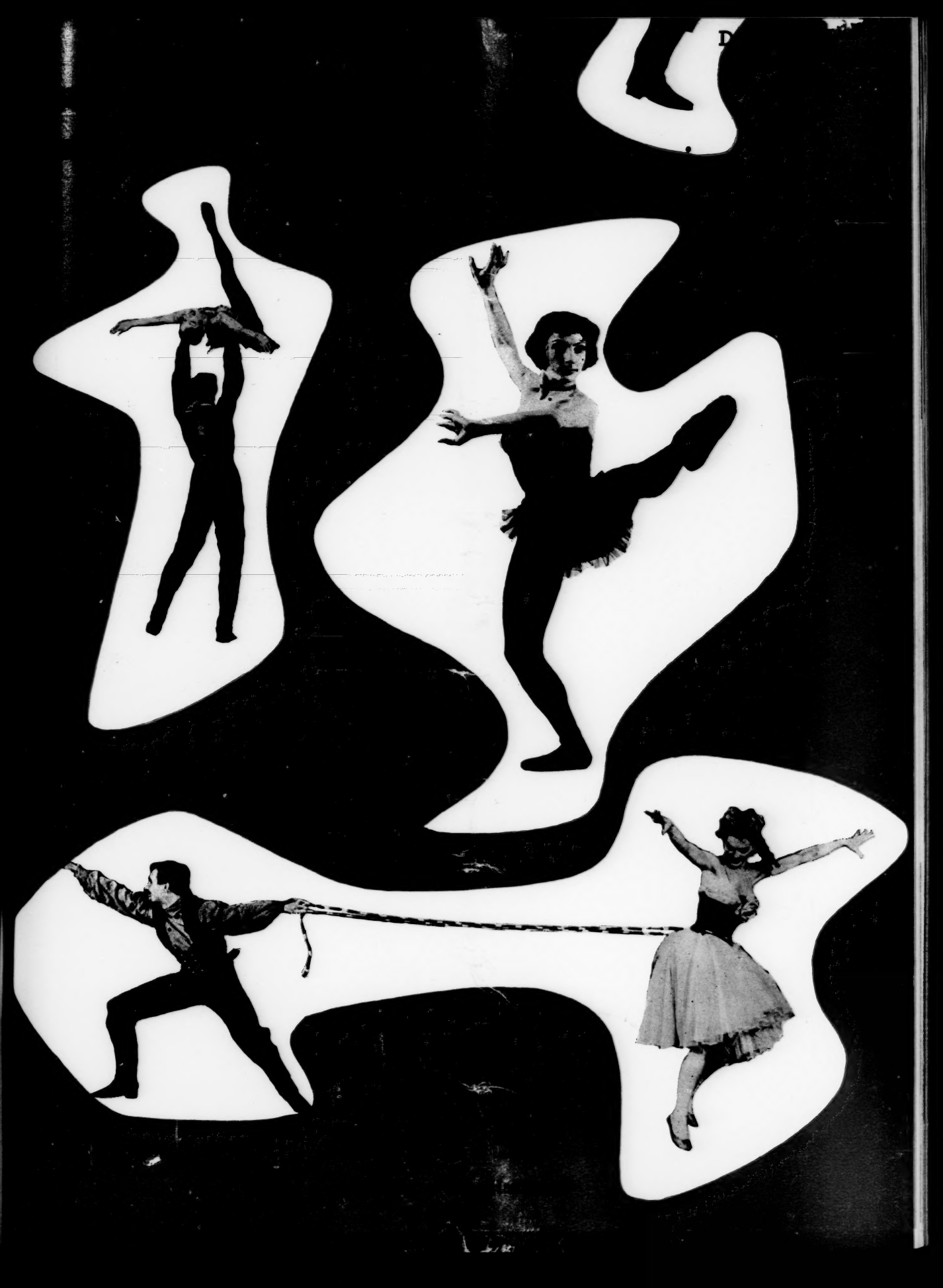

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via the grapevine

WE MOURN the passing of CATHERINE LITTLEFIELD, dancer, choreographer, friend and teacher. The Philadelphia girl whose name was synonymous with the greatest in American ballet during the great years of her company, the Philadelphia Ballet, died November 19 in Chicago. In spite of a mortal illness, she was active to the last, and was engaged in staging dances for the Hollywood Ice Revue when she collapsed. Her mother, sister and brother, Caroline, Dorothie and Carl Littlefield, were all in Chicago at her passing. Her husband, **Sterling Noel**, reached Chicago too late to be with her before her death. The services and burial are to be held in Philadelphia.

•

Although highest Covent Garden authorities deny all reports that there will be some change in administrative arrangements of the Sadler's Wells Ballet at Covent Garden, rumours persist around dressing rooms and classrooms in London that **Ninette de Valois** is considering a qualified retirement. These rumours are lent some substance by the fact that **Margot Fonteyn** and **Michael Somes** are both playing larger parts than heretofore in the casting and rehearsing of ballets. Meanwhile, advance bookings for the season opening November 21st have been the slowest for years and concern about the present state of the company is growing.

•

Nova over the Met

With the opening performance of AIDA well behind it, it is safe to say that an aura of conclusive accomplishment hangs over the ballet of the Metropolitan Opera and its new maitre de ballet, **Zachary Solov.** A first night audience on November 13th roared its approval of the ballet spectacle, no less than it did for the AIDA as a whole. Solov, as choreographer, has found a fresh and happy formula for opera ballet, in the wedding of traditional to little-used ethnic movement, returning the action involved to ancient Egypt, of all places, rather than the 6th avenue storage-warehouse atmosphere which one has become resigned to finding in AIDA.

Conceived as a court entertainment for the pleasure of the Pharaoh, the elements of Solov's ballet, from the bacchic processionals to the subtly-Hindic mudras, to the ecstatic head-rolls and convulsive movements of black Africa, emerge as a harmonious whole, satisfying with its pace and surging excitement. The climactic appearance of soloist **Janet Collins** in the near nude, with escort-dancers **Socrates Birsky** and **Loren Hightower**, both in blackface, black tights and imperial Watusi headdresses of red and white hair, achieved a moment of high drama, the whole forgotten story coming back into focus in the role of the ballet in its relation to the Egyptian Court. An innovation introduced into the bedchamber of Amneris scene, is the use of adult male acrobats, rather than the little Negritos indicated by Verdi, an innovation which is, in reality, fidelity to Egyptian dance, evident in documentary art and records.

At the conclusion of this first AIDA performance, an unheard of remark — from Director to Choreographer — (unheard of, i. e. in the general run of opera houses) was overheard. "Thank you!" said Mr. Bing to Mr. Solov.

•

Mr. Terry as Performer

Elsewhere in this issue, there is a photo of N. Y. Herald-Tribune dance critic **Walter Terry** ably holding the stage at the "Y", vis-a-vis a number of noted professionals. In his fifth season as a lecturer, Mr. Terry has demonstrated more than basic and secondary facts about dance; he has proven that it takes a performer to dish it out and make 'em like it. To his lectures (this year: "The Sex Dances of Mankind") he brings urbanity, a bridled wit, and genuine substance. You can't leave the lecture hall doubting you've heard plenty of something. The fine custom of appearing with supporting dancers was again made obvious in the November 4th lecture, when **Maria Tallchief, Ted Shawn** and **Nick Magallanes** appeared to demonstrate a number of dances.

As a suitable climax to the affair, an absolutely original Filipino courtship dance was staged. (It had been rehearsed exactly three minutes before the rise of the curtain). In this trio, a boy (Shawn) courts a girl (Maria), with interference from the girl's brother (Nick) who disapproves. Virginity is indicated by a red sash tied to the girl's middle. At the climax of the dance, the boy snatched at the sash and pulled, but what ho! it wouldn't give. A convulsed audience watched and roared while the girl finally took matters into her own hands and helped the boy undo it, whereupon the brother raised his hands in utter resignation and disappeared. It is to be hoped that this symbolism in dance has helped fix certain facts into uncertain minds, if any, in Mr.

dance events — DECEMBER, 1951

in New York City

1-16	**New York City Ballet** at the N. Y. City Center
1	**La Meri** and company at the Central H. S. Needle Trades
1	**Helen McGehee** and **Natanya Neumann** at the 92nd St. YMHA
3	**Janet Collins** 92nd St. YMHA
3	Stage for Dancers presents: **Doris Ebener, Audrey Golub, Norma Liss, Gloria Newman and Bertrand Ross** at the Master Institute Theatre
6	**Euzkadi** (Basque dancers) — American Museum of Natural History
8	**Bennington College** 92nd St. YMHA
9	**Theatre Dance, Inc.** 92nd St. YMHA
10	Stage for Dancers presents: **Katya Delakova, Fred Berk** and **Midi Garth** at the Henry St. Playhouse
14	**Rebecca Harris** and **Lais** at the Cooper Union Great Hall
16	**Miriam Marmein** in dance-pantomimes—at Town Hall
19	Stage for Dancers presents: **Mary Anthony** and company **Barton Mumaw, Lavinia Nielson** and **Lucas Hoving**, at the Brooklyn H. S. for Homemaking (spon. Bklyn Mus.)
23	**Katherine Litz** at the 92nd St. YMHA
25	**Uday Shankar** and his Hindu Ballet (two week engagement) at the Anta Playhouse

•

Lecture-Demonstrations

2	**Walter Terry:** "The Sex Dances of Mankind" at the 92nd St. YMHA, demonstrated by **Myra Kinch** and **J. L. Destine.** (at 3:00 p.m.)
5 and 12	**Nina Fonaroff:** "Selected Periods in the History of the Dance" (from Greek Theatre to the Contemporary), the last two in a series of 6 lectures at the Mannes Music School (at 7:30 p.m.)
14	**Marcus Blechman:** "Stage Makeup" — at the Ethnologic Dance Center (at 5:00 p.m.)
27	**Doris Hering:** Ethnic Sources of Ballet", with leading members of the **New York City Ballet**, Misses **Nora Kaye** and **Patricia Wilde** and Mm. **Frank Hobi** and **Herbert Bliss**, under the artistic supervision of **Miss Ruthanna Boris.**

Terry's audience.

The next lecture is scheduled for December 2nd. with **Myra Kinch** and **Jean Leon Destine** as accomplices.

•

With a few past performances of her own as lecturer on dance, our own esteemed **Doris Hering,** DANCE Magazine critic, makes an appearance on December 27th at the American Museum of Natural History supported by a group of principals of the **New York City Ballet** under the artistic direction of Miss **Ruthanna Boris.** Dancers **Nora Kaye, Patricia Wilde, Frank Hobi** and **Herbert Bliss** will appear in excerpts from classics such as RAYMONDA, COPPELIA, GISELLE and PRINCE IGOR, as well as in a specially arranged divertissement of Court dances and selections from Miss Boris' CAKEWALK.

•

ANOTHER fond landmark on the New York dance landscape passed into oblivion the day **Charles Weidman** regretfully closed the doors of the 16th St. Studio Theatre and moved to West 55th St. two months ago. Inflated real estate values had made the site incompatible with maintenance of a dance center and school. Not a few heartfelt tears were shed around here at its passing.

How many dancers of merit had not trod its honoured boards since the Studio Theatre first opened its doors to audiences in 1940? It was in this very place that the peerless **Doris Humphrey** gave her final performance as a dancer in 1944 in her own opus INQUEST, never since revived. How many novices and fledglings have tried their wings here, later to mount the summits in musicals, films, ballet companies? How many audiences here first learned to love dance, later to fill larger, uptown theatres? Still another stage for dancers demolished, with few outlets remaining for the independent and avant garde groups and individuals unable to raise funds to meet union and rental demands, or unable to jump on the frantic, city-subsidized carousel.

Were this passing a spur to concerted action for ownership and management of a permanent dance center on the part of a unified guild of professional dancers, the demise of the Studio Theatre might have served a historically beneficent function. Regretfully, it has not.

Nevertheless, an affectionate and sentimental goodbye to the Studio Theatre, to what it has been and to what it has produced.

•

Peter Hamilton goes to Chicago December 1 to release **Charles Weidman** from duties with the New York City Opera, currently in season there. Mr. Weidman, who shares ballet mastership of the company with **Grant Mouradoff,** returns to New York on that date to resume teaching and management of his school . . . **Carmen Amaya,** currently between engagements in Spain, was recently wed to her guitar accompanist, Juan Bautista Aguero in Barcelona . . . **Leo Coleman,** the Mute in stage and film versions of the Menotti opera, THE MEDIUM, recently joined the **Claude Marchant** company in Madrid . . . Paris Presse (a pub.) was ordered by a French court to pay **George de Cuevas** damages amounting to 250,000 francs (or $700) for falsely alleging his title to Marquis as spurious. The de Cuevas title is listed in the Almanach de Gotha . . . **Colette Marchand,** recently seen on Broadway in TWO ON THE AISLE, has returned home to Paris to undergo minor surgery. Her dancing role, temporarily filled (and eminently so) by **Dorothy Etheridge,** her understudy, has been taken over by **Kathryn Lee** . . . Former Ballet Theatre soloist **Patricia Barker** has moved permanently to Hollywood; has the top dance spot on the Danny Thomas TV show . . . **Eddie Clay** staged dances for the Paper Mill Playhouse's revival of FINIANS RAINBOW . . . Japanese film star, the beautiful **Yumizi Tsukioka,** a recent arrival, is studying Western dance forms at the **Ballet Arts School,** ballet with **Lisan Kay** and Spanish with **Aida Alvarez.** MGM is reported to be offering choice parts to Miss Tsukioka . . . It was on the very same spot (Ballet Arts) that **Harold Lang** walked into a crowded ante room, spotted a girl in practice clothes whom he had never before seen, rushed up to her and said, "I don't know who you are, but I want YOU to dance with me in Pal Joey." (Anybody here that doesn't know who or what PAL JOEY is?) The "unknown" turned out to be nobody else but **Helen Wood,** recently dancing star of SEVENTEEN and she forthwith and happily accepted. PAL JOEY, the epic musical that launched **Gene Kelly** a decade ago, opens here on Christmas night, the 25th, eleven years to the day from the original opening, with Vivienne Segal of the original cast in her own role, and **Bob Alton** re-creating the dances. Mr. Lang and another leading player, **Helen Gallagher,** are currently coaching with eminent maestro of The Tap, **Jack Stanly,** who also happens to be the maestro who produced the phenomenal Miss Wood . . . **Helena Seroy** and **Patricia Peters** (Ballet Russe coryfeys) have been engaged by MGM for bit parts in THE MERRY WIDOW and LOVELY TO LOOK AT . . .

•

Igor Schwezoff leaves for England next month to teach in London . . . **Leonide Massine** has already left after brief interlude with Ballet Russe to fulfill commitments at La Scala and at Covent Garden . . . **Aldona Slepetys,** Lithuanian ballerina, heads a ballet of 30 (including 8 children) appearing in a season of opera and operetta by the New York Operatic Society at the Masque Theatre in Newark and subsequently at the Brooklyn Academy of Music. **Vitale Fokine** is choreographer and will stage ballets for Aida, Carmen, Faust and other standard epics from the opera repertory for the company.

•

Nana Gollner appeared in a gag version of SWAN LAKE with Red Skelton on TV November 18th. Nana turned down a Ballet Theatre offer to dance Aurora and Swan Lake in San Francisco because she is in the throes of a picture deal with MGM. The Gollner-Petroff ballet russes begins its next tour in January, 1952. **Paul Petroff** is convalescent after surgery performed to remove benign tumour by the noted specialist, Dr. Ian MacDonald . . . **Ruth Page,** who planes between Paris and Chicago and vice-versa with as much effort and forethought as other people catch a bus for a ride of a few blocks, stopped off in New York for one day in November between Paris and Chicago, principally to see a matinee of THE DYBBUK at the City Center. Ruth's last creation for the Ballets des Champs Elysees, REVANCHE, won Paris public and press without reservation . . . The **Habibi cafe** in New York will be the first to become a folk dance center of its kind, with the inauguration on November 11th of regular Sunday afternoon sessions in Israeli dances, taught and directed by **Katya Delakova and Fred Berk.** Anybody, with or without folk dance experience, is eligible.

•

Vital Statistics . . .

Nenette Charisse is the mother of a brand new baby girl named Zan, born on November 14. Papa is Bobby Tucker . . . The former **Juanita Trilling,** last seen in HIGH BUTTON SHOES (now Mrs. Roy Kirchner) is the mother of

(Continued on page 51)

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an editorial

• *I feel that on this Christmas day we are coming closer to the fulfillment of this wish than ever during the recorded history of mankind.*

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The United Nations may be compared to a gigantic chain made up of individual human links. Each individual must therefore do his share to strengthen the chain. We are all responsible for the building of a strong moral character in our young people, and the rebuilding of character in those grown-ups whose standards have become distorted. It is for us to train ourselves in the spirit of cooperation, and to learn true respect for our neighbors.

We must supplant selfishness, greed and brutality with kindness. Practise understanding and honesty in all our dealings. We must subdue the evil forces in ourselves and squelch those so motivated in our governments. The demands of the good people of the world must give strength and meaning to the United Nations so that we may be steered to the world of good will we seek.

There can be no lasting security and peace where corruption, greed and brutality are rampant. Among free nations the cleansing must start at the bottom and it will work its way to the top. We must start right here, for we live in the richest and most powerful of all countries. We must be the guiding power, for the rest of the world is waiting for us to show the way.

I have faith in our great nation and in the American people. Let us start today and not falter until the world is secure and at peace. All we have to do is to follow the doctrine of Him whose birthday we celebrate this Christmas day.

A Merry Christmas to you all.

Sincerely yours,

dance magazine

volume XXV number 12
December, 1951

the largest, most widely read dance publication in the world

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On the cover: Gold miners and "fandango" girls in an Agnes de Mille ballet in the musical of the year, "PAINT YOUR WAGON", which came to Broadway November 10th. Principals Mary Burr, Gemze de Lappe and James Mitchell are seen on the cover. The photos are by George Karger.

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dancers on video

by Ann Barzel

• "Haven't we met before?" is what you might be murmuring as TV dancers keep repeating themselves on the several programs that feature dance. It isn't so much the same numbers oft repeated, as the sameness of style in the big productions. But we're not complaining. We'd rather **see** dancers, **any kind,** than **see** singers, **any kind.** (It's not only that we're prejudiced, but singing is better heard than seen.)

Kate Smith, who knows how to keep out of the way when dancers are on, has had a number of name artists like **Andre Eglevsky, Maria Tallchief,** and **Dorothy Jarnac** on her daily P. M. program. She she is often hostess to peppy young tap dancers and teams of various types. The **John Butler** Ballet appears regularly with her several times a week. We like the way Miss Smith introduces her guests — just describes them with polite superlatives, then gives them no interference while they perform.

Patricia Bowman's weekly lineup included among others the **Jane Dudley** Dancers and **Bill Callahan** but we weren't able to catch up with them.

Jose Greco and members of his company were on Ed Sullivan's Toast of the Town (CBS) on October 14. He was excellent on the screen as were his gypsy assistants in flamenco numbers.

Frank Westbrook made some attractive group dances for the Country Style program which was the offering of the Paul Whiteman Revue (ABC) on October 14. The camera was awfully smart, focusing on dancer **Janet Gaylord** all through a sentimental song. Dancers on some of the other production-shows fare less well. When they're not out of camera-range they're doing all sorts of chores like the **Peter Birch** directed Variety Dancers on Stop the Music (NBC Thursdays), which on November 8 got all involved in a fashion-shop and ended up modeling mink coats over black undies. Nothing wrong with doing nothing at union rates, but for **this** they did bar work some of the best years of their lives?

Ruby Keeler was on Dumont's You Asked For It on October 19. On Ted Mack's Family Hour (ABC) on October 14 **Ruthanna Boris** and **Frank Hobi** did a cakewalk, right out of the former's ballet. After the

(*continued on page* 49)

MGM

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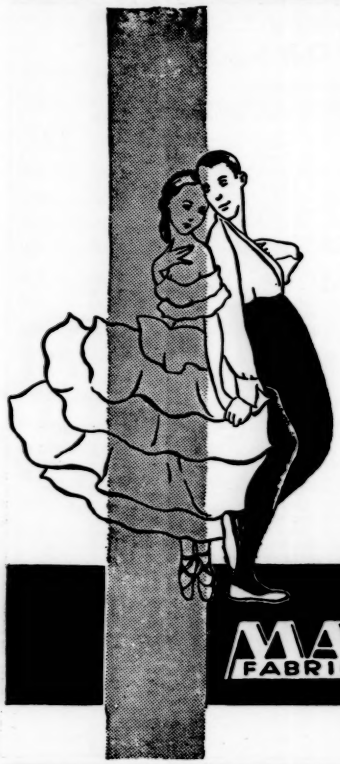

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recent dance events-

"Great Moments in Dance": RUTH ST. DENIS and TED SHAWN
American Museum of Natural History, New York, Oct. 25th

• The 10th season of the series "Around the World with Dance and Song" opened on October 25th with a joint recital by Ruth St. Denis and Ted Shawn. The program listed a few new solos for both, but the major portion of the concert was given over to those works which caused an era to be named Denishawn.

Two generations of dancers have grown up since Denishawn flourished in the twenties. Fashions have changed and the children are, I suppose, too young to be sentimental where their elders are concerned. But for a dancer it is a sad thing to think that this was his art's chief representation at a time when the other theatre arts could boast of Chaplin, Mary Garden, Pauline Lord.

Is it going too far to say that *Tillers of the Soil* and *O Brother Sun and Sister Moon* do not stand very well beside *Anna Christie* and *Pelleas and Melisande* when today there is every reason to believe that the choreographers who created *Frontier* and *Lilac Garden* may, in thirty years time, stand equal with the makers of *The Consul* and *A Streetcar Named Desire?*

As a performer, Miss St. Denis can still exude a special radiance all her own. The stage belongs to her when she is on it. When dancing alone, she can convince us with her spiritual sincerity that dancing *is* her praise and God her principal audience. But with the accoutrement of partnership, we are confronted with nothing so much as a replica of an extinct species in that same Museum which harbors the recital series named above.

Dale Edward Fern

•

"Dances of the South Pacific": BETH DEAN
Theresa Kaufmann Auditorium of the 92nd St. YMHA
November 3, 1951

• Beth Dean is a young woman of fetching appearance and earnest intention, with obviously good ballet schooling and a professional background in musical comedy, who, on this date, made her bow in concert with ethnic dances of the South Pacific — or so they were billed. The first two dances given were an *Aztec Sun Dance* and a "blues" interpretation of *Sometimes I Feel Like a Motherless Child.* Neither had any place on an ethnic dance program, nor did they offer much compensation in terms of theatrical validity.

The group of Maori dances from New Zealand had passing charm, but far too little substance to carry a dance program. Whatever their authenticity, which I do not doubt, these dances, accompanied by Maori chanting and the simple instrumental accompaniment of the single and double poi, are better suited to lecture-demonstration material than to bona fide concert dance.

The second half of the program was given over to aboriginal dances of Australia. We saw the *Inkura Ceremony of Initiation,* the *Kurdaitcha,* both of which are invocational dances of black magic, and three hunting dances. Unfortunately, the content and form of all in this group are so repetitive as to be almost indistinguishable to the eye not familiar with this primitive culture. They are all strong, violent dances without variety of mood and are tribal dances exclusively for men.

Whatever her intent to bring this aspect of aboriginal culture to a western audience, and this I respect, Miss Dean is a woman — and for a woman to bite off this masculine chunk of dance, is more than I can chew. Native cultures around the world have produced infinite varieties of dance for glorious woman, any one of which Miss Dean might essay with hope of pleasing. Unhappily, the Australian aboriginal is not one of them.

Despite the dancer's personal command of technic, her obvious sincerity and beauty, her material is simply not sufficient to attain the level of concert, which is, of all theatrical forms, perhaps the most taxing.

Clayton Cole

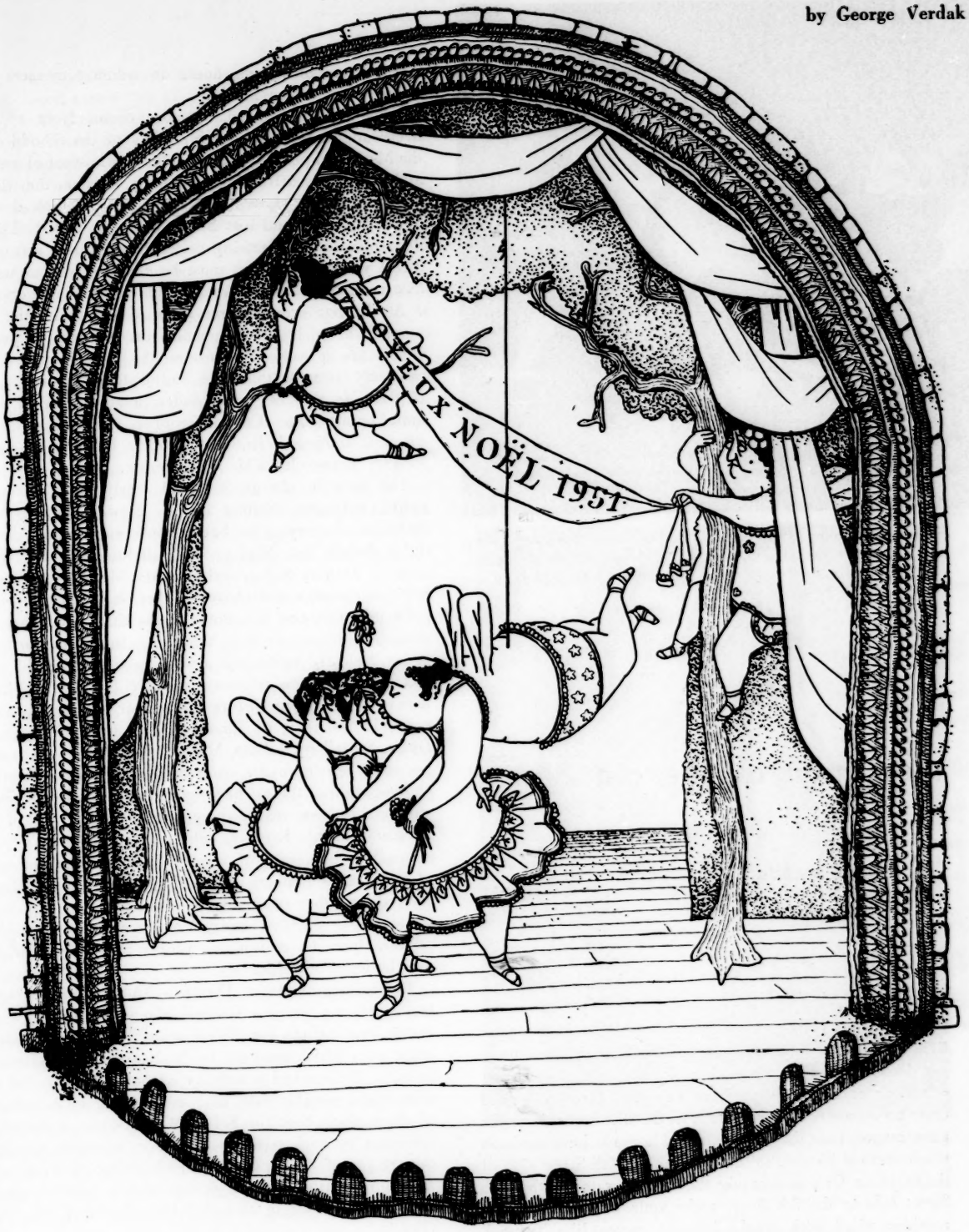
(*continued on page* 48)

photo: Serge Lido

Triangle on a park bench — Ruth Page's ballet IMPROMPTU AU BOIS, with principals Sonia Arova, Roger Fenenjois and Gerard Ohn, created for the Ballets des Champs Elysees.

Prospecting for gold brought these ladies and gents together—the scene is a dance hall in the California hills of '49. Dancers Gemze deLappe, James Mitchell and others romp through an Agnes de Mille ballet for the musical play, PAINT YOUR WAGON, which premiered in New York on November 12th.

by George Verdak



Pas de Mistletoe

photo by sedge leblang

"New man" referred to in title is Zachary Solov, seated here deep in a cluster of ballerinas. Solov, ballet master and choreographer, studies plan of ballets to come with Janet Collins, Tilda Morse and Maria Karnilova.

new man at the old MET

by nelson lansdale

TO REACH the rehearsal room of the Metropolitan Opera Ballet, you take a creaking elevator to the top (6th) floor of the building from the 39th Street side and cross on a narrow metal catwalk in the flies high above the great stage where the Carusos and Flagstads have made so much musical history, to the opposite or 40th Street side of the building. Or you may take the other elevator on the 40th Street side to the 5th floor, make your way along a dim corridor piled with trunks bearing names like Traubel, Steber, and Warren, and walk up a flight to the gymnasium full of girls in leotards and boys in any combination of T-shirts and blue-jeans, ducks or ordinary trousers which seem to have been handy.

It is a high-ceilinged, spacious room; from a gallery overhead, where costumes for many of the 80-odd operas the Met could possibly produce, the gentle scent of camphor and moth-balls drifts down. In early autumn, the windows are open. High above the stage door you look down on McCarthy's Bar and into Seventh Avenue traffic. Through the windows of something called Ray Fabrics across 40th Street you can see what must be clothing tycoons wearing hats in their offices and smoking the inevitable cigars.

At the bar around three sides of the room, the usual number of girls are practicing or seeming to practice. Others are spread-eagled around the room in poses which can only even at this date and distance remind you of Degas. Can this be, you wonder, another case of nature imitating art? One of the choreophees is deep in Winchell's column, another knits, still another has nearly finished Eleanor Roosevelt's *This I Remember.*

The man in charge is blond, curly-haired, extremely polite, unfrantic. Neither he nor Stewart Chaney would thank you for saying so, but he looks much as the designer did a decade ago. Most people call him Zack because his name is Zachary Solov, and he is the Metropolitan Opera's new balletmaster and choreographer, as of last spring.

Of this post, one is tempted to say that it sounds a good deal more important than it has ever turned out to be, because basically ballet has always been a stepchild at the Metropolitan — as reviewed in DANCE MAGAZINE's extensive survey of its history there, which appeared in these pages in the issue of January, 1951 ("The Metropolitan Opera Story" by Lillian Moore). Even on those rare occasions when the opera company has engaged a first-class choreographer, things have gone wrong: George Balanchine's three-year tenure there, subsidized by Edward Warburg and Lincoln Kirstein, only irritated the opera's regular subscribers between 1935 and 1938. The subsequent success of Balanchine numbers originally produced at the Met and revived by other companies — *Serenade* and *Apollo* are two cases in point — only demonstrated that the Metropolitan Opera is (or was) no proper proving ground for a new ballet production.

The failure of Ballet Theatre's Antony Tudor, engaged last season by the new General Manager, Rudolf Bing, to create new ballets for "Fledermaus" and "Faust" is another story which need not be dwelt upon here. After these failures, Bing asked a number of authorities in the field who might sensibly take over and, acting on a consensus of suggestions, sent for Solov. When Solov, still virtually unknown by comparison with Tudor, hesitated to succeed the creator of "Lilac Garden" and "Pillar of Fire" at the Met, Bing settled his self-doubts with a succinct reassurance: "You're young enough," Bing declared, "to have a flop."

So there sits Zack, if you'll excuse the familiarity, in the

(*continued on page* 41)

the alchemy of dance creation

by walter terry

(dance critic — New York Herald Tribune)

"ALCHEMY," reports the American College Dictionary, means "an art which sought in particular to transmute baser metals into gold, and to find a universal solvent and an elixir of life." The function of the choreographer is similar to, and more successful than, that of the medieval alchemist, for he it is who takes the basic movements of the human body and transmutes them into a richly human art, into a universal means of communication which deals with a dance of life, a dance about life, a dance because of life.

Magic, unfortunately, cannot be fully explained but perhaps if it could, it would no longer be magic or art. It would be science. Nevertheless, the magician (or choreographer) can explain his tricks, his craft, if not his genius and so it was during the season of 1950-1951, that the fourth year of my Dance Laboratory sessions at the Y.M. and Y.W.H.A. in New York City was devoted to the art of choreography. Eight distinguished artists — Ruth St. Denis, Doris Humphrey, Martha Graham, Helen Tamiris, George Balanchine, Jerome Robbins, Agnes de Mille and Florence Rogge — participated in separate sessions which provided discussions of their craft, demonstrations of their art and revelations, wherever possible, of their magical alchemies.

Each session ran for approximately two hours and it is patently impossible, within the space of two articles for this publication, to report fully the choreographic creed of each of the artists. But here are a few of the highlights of those programs which dealt with the sometimes mysterious, sometimes scientific processes of choreography.

Ruth St. Denis (hereinafter referred to as "Miss Ruth," the name by which she is addressed by almost everyone) remarked that at the turn of the century she could not spell, pronounce nor define the word "choreography" but that as of 1951, "I have some very definite ideas on the subject, dear." These she expounded with clarity and wit in her interview. In 1906, with the presentation of her first program, she had, of course, revolutionized the whole conception of choreography by shifting the focus from mere arrangement of steps to the discovery of basic body movements.

Miss Ruth explained that she was an "idea" choreographer, as opposed to one who found his stimulus in music, and that although she had created many dance works from musical stimuli, she normally approached dance creation in terms of drama. She works, she stated, from the dramatic stress of the idea, the dramatic nature or natures of the character or characters involved, the dramatic colorings of the race or period identified with her theme. Thus the drama of her theme, the character of the individual to be portrayed and pertinent racial characteristics guide her in her selection and creation of dance movements for the body, in the outlining of floor patterns, in spatial actions, in the manner in which costume materials and accessories are handled while the body is in motion and in the selection

(continued on page 38)

photo by stanley mcdonald

Now in his fifth season as a lecturer at the 92nd Street YMHA, Walter Terry, who amounts to an institution in more than one corner of the field, interviews Florence Rogge, ballet mistress of Radio City Music Hall. Miss Rogge was one of a series of guest choreographers interviewed by Mr. Terry on the 1950-51 series *"Open Interviews with Choreographers".*
In the wings behind them stand Patricia Bowman and Peter Hamilton, two members of the group which demonstrated that talk. Mr. Terry's 1951-52 *series, currently seen and heard at the "Y" is called "The Sex Dances of Mankind".*

Only two more intermissions to go —

intermission at the Ballet

Main Event

Court in Session

by Doug Anderson

Study in malaise and understudy

the Season in Review

by Doris Hering

Eugene O'Neill's MOURNING BECOMES ELECTRA
a production for dancers by Dale Fern
at the Amato Opera Theatre, New York City, October 14, 15, 16

In a sense, all works of art are experiments. For they use new materials to pursue new ideas. But there are some that are more essentially experimental than others because their results are inconclusive. Their purpose is to lead ultimately to a new art form. Such a work was Dale Edward Fern's MOURNING BECOMES ELECTRA (based on the O'Neill opus).

The program stated that the play was realized in terms of movement for dancers. Actually it was penetration into that intermediate realm between dancing and acting. It was silent acting punctuated with brief vocal expostulations and percussion effects.

But to say that the work was merely silent acting (or pantomime) and leave it at that would be to do it an injustice. For Mr. Fern infused his study with rhythm and pace. Each of the characters had his own personal pace, which was altered, always within its frame of reference, by the rhythm of a given situation.

This constant interplay of strong and weak accents, of diminuendos and crescendos, gave the work drive and more than compensated for the lack of verbalization. In fact, the only instance where a word was essential to understanding was in the last scene where Lavinia Mannon muttered the name of her (and her mother's) lover as she was embraced by her fiancé. Other than this, the occasional sobbings and outcries were unnecessary. They were probably inserted so that the one necessary utterance would not seem important beyond all proportion.

After the performance someone asked us what it had contributed artistically, since it was based so closely upon O'Neill's play and hence added no further insight into the Electra-Clytemnestra-Orestes legend. The answer is that it confronted the dancers with the dramatic possibilities of movement, and it presented actors with the expressive possibilities of their craft. As such it successfully took its place in the contemporary trend to enlarge the range of acting and free it from the stale conventions of naturalism.

Mr. Fern's cast headed by Florita Raup, Toni Beck, and Jack Monts, was impeccably rehearsed and responded sensitively to his demands. Thomas Matthews' set consisting of doorway and translucent columns of the Mannon residence added much to the illusion of dramatic fluidity. And Ronald McNamer's costumes gave evidence of taste on a small budget.

PEARL PRIMUS and Company in "Dark Rhythms"
at the 92nd Street "Y"
October 11 and 21

The development of an artist is the most exciting process imaginable, especially when it has left the early wide-eyed stage and entered upon a nobler, more impersonal plane. Pearl Primus, after many spurts, all of which have been interesting but inconclusive, has finally found her roots. She has become an eloquent and inspired vessel of transmission, bringing to us the dignity and universality of the dance of Africa in a subtly theatrical setting.

There is in her approach an unselfconscious wholeness that reaches deep and remains long. This was especially true of the first four sections of her long program. The opening AFRICAN CEREMONIAL was more beautiful than ever with its modulated blue lighting enveloping the priestess-dancer like a morning twilight. And the EXCERPTS FROM AN AFRICAN JOURNEY (including two serene court dances and a staunch war dance for the handsome male company consisting of Charles Blackwell, George Mills, George Shipman, Charles Queenan, and Joseph Commodore) were veritable jewels. Equally impressive were two dances new to the repertoire — the AGU, a solo of strength in which Joseph Commodore seemed literally to absorb power from the ground; and the casual and playful COUNTRY DANCE with Miss Primus as soloist taking on all comers.

After this high point, the program became uneven. Miss Primus' old SANTOS, in which a soloist fights off the primitive spirit, proved hysterical without being

(*continued on page* 33)

george philcox

The author at a High Tea with dancers in Goulimine. "I don't know when I've had so many good laughs." Left to right: Titi, Zora, Juana, Bechara, Souilma.

by Juana

from the high Atlas to the Desert's shore

"foreign" dancer as guest among the Ouled Nails and Berbers

Ed. Note:
The author began her professional career as a member of the original La Meri company in 1940. *During the years* 1949-1951, *Juana has appeared in solo concerts from one end of Europe to the other, offering a wide program of ethnic dances of worldwide cultures. Her trip to North Africa was made in the company of her stage manager, Mr. George Philcox, who is the author of an article which appeared in the June,* 1950 *issue of Dance Magazine, entitled "American Dancer Abroad". This was about Juana and her European adventure in dance. Now read one by Juana herself, exclusively a dancer's eyeview of other dancers in other cultures.*

*Definitions:

beshaga — *head of a confederation of* 10 *or* 12 *tribes*

marabout — *saint or descendant of a saint*

khalifa — *representative of a high official*

cheikh — *head of quarter of a tribe*

zgharit — *shrill cry of exultation (tongue moves from side to side in the mouth, producing a kind of trill)*

DJELFA — an oasis in the heart of the Ouled Nail territory, where the "filles de joie" were expecting us. "Girls of joy" is about the only appropriate term the French use in describing them, "women of light morals" or "women of bad life" being more usual terms.

In connection with the Ouled Nail girls, a young Colonial French apprentice-administrator had this to say, "In Bou-Saada, they are more civilized. *There* they will dance naked." He didn't tell me something I witnessed later when I went to Bou-Saada, namely, that when European tourists demand that the girls dance naked, the musicians (and any Moslem who happens to be in the room) *turn their backs!* And if this is not enough of an indictment, one has only to note the detached look of disdain on the girls' faces.

You all know that Ouled Nail girls embark on the oldest profession for a limited time and as a means to a definite end, viz, to earn a dowry. Most of them make very good marriages, some even hooking beshagas* and marabouts*. By a strange quirk — or is there a balancing mechanism in every society? — they are very much in demand as wives, for they are the only Moslem women in the neighbourhood who are not forced into early marriages and they know something of the world outside the parental home.

When they are ready to marry, they wear blue. Hitherto, they have worn pink (the colour of coquetry) or green (the colour of hope). However, this charming custom is being less and less observed. During their professional period, they usually wear dresses and jewelry of Jewish taste and workmanship. Only in Djelfa and Mesad did I see the typical Berber dress, consisting of a single piece of cloth wound three times around the body and held in place by two large pins on the chest.

I visited five oases and must have seen about fifty girls dance — one or two at a time. They themselves could rarely answer any questions about the dance. However, I think I succeeded, by observation and from questioning people close to them, in separating the essence of the dance from the accretions.

An Arab "blue" man in a Ghedra
"He also danced on his knees, advancing to and receding from the drum, his arms beating the air and causing his voluminous tunic to move like wings."

A'wach ritual in Ouarzazate Kasbah —
"The A'wach is a ritual with the focus forgotten — truly as mysterious as it is beautiful."

In the charming oasis of Mesad, the birthplace of the Ouled Nail tribes, I was received by the Caid as an honoured guest and led into the courtyard of the mosque where the girls and musicians had gathered.

An old woman (who looked like an ambulating sofa) sang a song of welcome, calling down upon us the blessing of Allah — and the zgharit* resounded.

Here, at its source, the dance had an almost Indic quality in the coquetry with veil and braid and gentle movements from the waist. The most recurrent features were the weaving gesture and the continual *chassé,* punctuated by three hops. *No* hips movements and *no* pantomimic handkerchief movements. The original dance appears to be a couple dance consisting of a subtle courtship pantomime which culminates in the offering of the sword by the man to the woman, symbolizing that he will protect her and woe betide any other who approaches her.

When the demonstration was over, the "old sofa" sought to please us with a special rendering of an American Indian dance. It transpired that she had once been to Algiers and seen a 'western' movie, bless her heart!

Since the most interesting dances are to be found in the south, I headed straight for Marrakesh. I cannot dwell here

(*continued on page* 43)

Ghedra performance at Agadir —
"Her hands were the focus of the dance; in fact, their hyper extended and staccato movements made me think immediately of Balinese mudras!"

george philcox

Ouled Nails in Mesad —
"Here at its source, the dance had a lyrical, almost Indic quality in the coquetry with veil and braid and the gentle waist movements."

It took the mighty Cruikshank to crown the Quadrille with immortality — and a favoured subject of his pen and brush it was.

Quadrilling it

composer, artist and author of original verse:
Anonymous, circa, 1815

It was the close of the Napoleonic era — Bonaparte was fast in Elba, the age of Wars was forever over and a great era of nothing but Peace upon the peoples of Europe. So they reacted in their divers fashions; they crowded the taverns and the salons and they rejoiced in song and dance.

At this moment in history, the social dances of Europe were undergoing the change from the stately measures of the 18th century court dances and the lively Branles of street and village. They had not yet become the kind of group dancing later called Cotillions and still later Square Dances.

In 1817, when an anoymous writer penned these acidulous lines about the Quadrille, it had struck England like a fever — *and* France — *and* Germany. The Quadrille was the kind of group dance that developed the giant commercial ballroom (to accommodate huge crowds), as first exemplified in the hoity-toity Almack's in London, where Tsar

Air "le Balancé"
Run, neighbours, run, all London is quadrilling it. Order and Sobri-e-ty are dos-à-dos.
This is the day for toeing it and heeling it. All are promenading it from high to low.

Alexander I himself stepped a measure with ladies of several kinds of quality. Note the reference to Almack's in the verse.

"All London is quadrilling it," deplores this anonymous scribe, but he deplores it, friend, with a wink. The figurines which accompanied the original verse belie the sobriety of the lyrics, the artist and scribe being one and the same.

But listen to him:

"Run, neighbours, run, all London is quadrilling it
Order and sobriety are dos a dos
This is the day for toeing it and heeling it
All are promenading from high to low.
King Almack with his Star and Garter coteries
Never did anticipate such democratic votaries
Courtiers and citizens are flirting with terpsichore
The town's an amphitheatre for capering and kickery!"

Such is the refrain, some measure of the original air being herewith reproduced for good measure.

But the artist-composer-scribe has further grievances against the Quadrille:

"None now inanimate who fatter or who thinner is,
So wonderful, so blunderful, is fashion's freak!
Trade stands still, while tradesmen are *chassee*-ing it,
Brokers from the Stock Exchange are busy
ballonee-ing it,
Run neighbours, run, etc.

•

If you want to go to Law, you'll nothing get by asking it,
Your lawyer's not at Westminster, he's busy
pas de basqu'ing it,
If you want to lose a tooth and seek your man for
drawing it,
He cannot possibly attend, he's busy *pas de chat*ting it —
Run neighbours, run, etc.

•

Dames, cavaliers too, unwilling all to stand alone,
Like Harlequin and Columbine, rehearsing with
lord Pantaloon
Meet slily in the morning to prepare for night.
Dandies, turning figurants conceive they've made
a clever hit,
And widows weighing thirty-stone, attempt to
pas de zephyr it!
Run neighbours, run, etc."

Whatever its entertainment value today as a piece of period songwriting and lampoon, old Soberside's murmuring against it was barely heard in the din at Almack's and salons and ballrooms ad finitum down to our very own time, when the quadrille survives vigorously in the form of the charming cotillions so often held in the Yuletide season, and more, in numerous square and round dance formations.

a cotillion for Christmas

by edna rothard passapae

NOTE:

A delightful and memorable holiday dance is certain to result when Edna Rothard Passapae's Cotillion Figures are used. Mrs. Passapae is known to all dance teachers for the original and charming material she has often presented to dance teacher organizations. Edna Rothard Passapae has held office in various teacher associations. She organized the New Jersey Civic Ballet Guild of which she is Past President.

Albert and Josephine Butler
Ballroom Editors

CHRISTMAS time is the happiest time of the year for young and old alike. Gay parties and dances are the most popular form of social activity, and a well planned affair with fun for all is sure to be a big success.

Back in 1844, the Cotillion was first introduced in New York City. This was a successful means of getting people acquainted, as it was planned to have Figures where partners were interchanged very often during each dance, and the Cotillion Leader kept interest alive by introducing novel ideas which were serious, comical, or of a competitive nature. Of recent years, the Cotillion has been revived, and has been successful, particularly with young people.

The dancers march around the room, with partners, and are assigned seats; the first couple taking the first two chairs nearest the front corner of the room; each succeeding couple seated to their Left. Couples are numbered and after each Figure return to the same seats. Usually Figures involving all the dancers are alternated with Figures in which only a few couples participate.

For Christmas dances, an all white decorative color scheme is effective. Slashed crepe paper and cellophane fringe is attractive with blue lighting. Snow balls, which may be purchased at favor stores, can be suspended by ribbons of different lengths, and hung from chandeliers. Christmas trees, with mica snow sprinkled on the branches, fill in corners, or can screen any unattractive parts of the room. A life size Snowman, made of a white suit stuffed with paper, can stand at one end, and afterwards be used for a cut-in dance. (The extra gentleman dances with the Snowman; at a signal he gives him to another gentleman, from whom he steals his partner.)

Here are a few Cotillion figures, and some ideas for cut-ins.

•

FIGURES FOR UNLIMITED NUMBER OF COUPLES

BREAKING CIRCLES

First Half Dance. All dance with partners. At signal, all select new partners, being sure to select those seated. In this way everyone will then be dancing. Form circle. Leader and partner place themselves half way down one side of circle. Leaders break through opposite side of circle (all keep hands joined). Man leads down outside circle to the Left, lady to Right, coming around to the couple whose arms they went under, and join hands with them, thus forming two circles. Each circle divides itself again, making four circles; they in turn divide, etc., until the room is full of small circles. When circles are of four, gentleman dances with girl on his Left.

•

BRIDGE

Second Half Dance. At signal select new partners. Dance. March down centre in couples. Alternate couples to Right, others to Left. Meet at back and march down centre in fours. The two outside lines "about face". Two inside lines join hands, forming an arch. Outside lines march back and down through centre, under arms of inside couples. After all have marched through, the last couple follows through, then each succeeding couple follows. After couples march under the arms (bridge) they proceed around the room, then dance.

•

THE WEAK LEADING THE BLIND

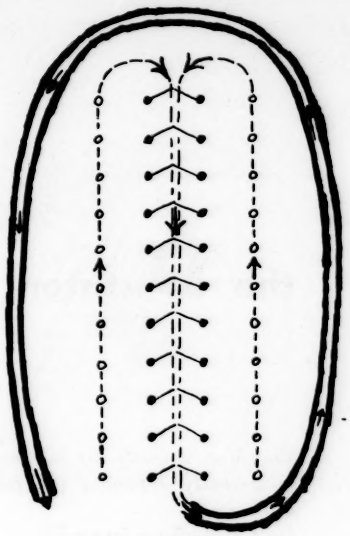
Form circle as in the Paul Jones. Blindfold the boys. Grand Right and Left. At signal dance with new partner, the girl leading the boy. Boy tries to guess who his partner is. If he succeeds, he may remove the blindfold, but when the next circle is formed, he is again blindfolded.

•

CHANGE COATS

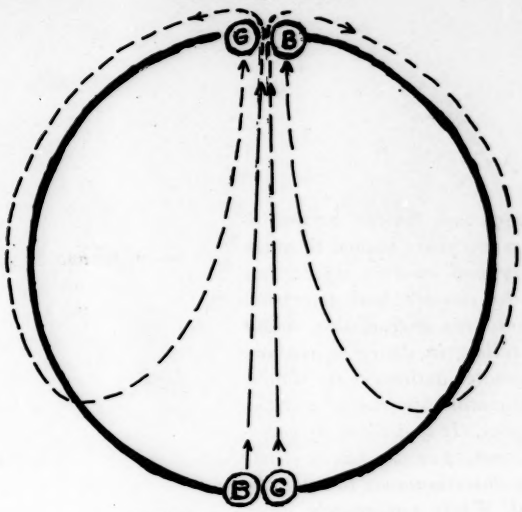
Circle as in Paul Jones. At signal, boys remove their coats, and place them over the shoulders of their partners. Grand Right and Left. The girl puts the coat on the new partner. Dance. At signal, they form circle and boy places coat on girl's shoulders. Right and Left to new partner,

The Bridge



ALL DANCE

Breaking Circles



LEADERS START HERE

etc. This causes a lot of fun, as the boys differ in size and shape, and look anything but stylish in their misfits. At the end of the dance, the boys return to their original partners, and have their very own coats returned.

•

MULTIPLICATION DANCE

This is a good favor dance, although favors are not necessary. One couple dances. At signal they step to the favor table and receive a favor which each gives to someone seated as the next partner. Continue, multiplying the number of couples on the floor, until all are dancing. Favors should be placed on two tables, one for girls' favors (given to the boys to give to new girl partner), and the other table for boys' favors (given to girls to give to new boy partner).

•

CHRISTMAS GIFTS

Tie duplicate favors or inexpensive gifts to two Christmas trees; place one at each side of the room. Have hostesses presiding to hand out the gifts. All dance. At signal, instruct girls to go to one tree, boys to the other. They receive a gift. Find new partners by matching gifts. It is important that only as many gifts be on the trees as there are dancers. If there are stags, extra favors may be placed on boys' tree for them, but all the boys will not have partners.

•

FIGURES FOR FOUR COUPLES

GIRLS' CORNERS

Four couples dance. At signal, Leader calls the four boys to centre, and instructs girls to invite new partners. They dance. Now, boys take girls to a corner of room, and return to centre with original boys. There are now one girl in each corner, eight boys in centre, who form circle. At signal, they break and run for a girl. The four left will sing while the succesful boys dance with the girls.

•

FANS

Four couples dance. At signal, girls are seated on chairs at one end. Boys each select another boy. The eight boys are lined up at opposite end of room. Boys are given fans, and a piece of crumpled paper about four inches square. At signal they fan the paper to the girls. Four who reach them first dance, while others each fan a couple while they dance, keeping them cool.

•

THREE LEGGED RACE

Four couples dance. At signal, girls invite another boy to dance. At signal, second boys team up with first boys. Girls are seated at one end of room. Boys have inside legs tied with their team-mate (above the knee). At signal, run toward girls. Two couples winning may dance with girls. Losers dance with each other.

•

LEAP FROG

Four couples dance. Boys select another boy as team-mate. Girls are lined up at one end of room. Boys leap frog over each others' backs to the girls.

•

MARSHMALLOWS

Tie marshmallows on ends of strings about two feet long. Four or more couples dance. At signal girls invite another boy to dance. At signal boys line up; each is given a marshmallow. Boy places end of string in mouth, hands behind back, chews up the string until the marshmallow reaches his mouth, and goes into mouth. At all times the marshmallow must swing free of the body. The girls may line up opposite boys, make faces or do anything to try to make them laugh. If boy drops string, he must start over.

•

FIGURES FOR SIX OR EIGHT COUPLES

CENTIPEDE RACE

All dance. At signal, girls invite another boy. First boys

(*continued on page* 46)

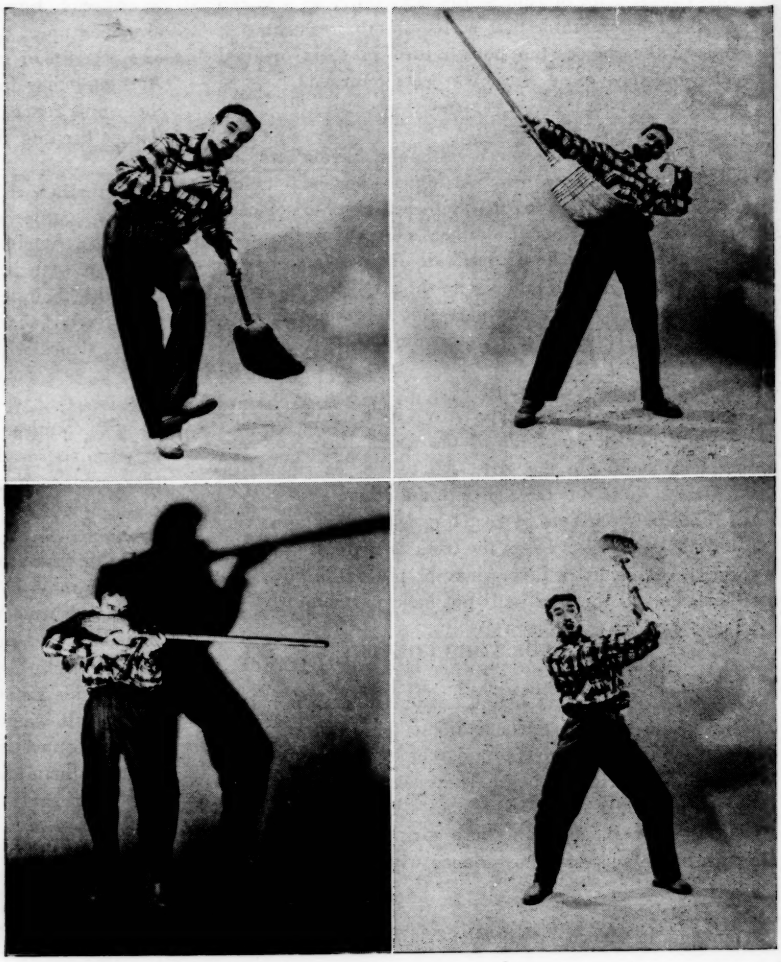
the Dictator

Eric Victor, tap dancer extraordinary, for many years known to musical comedy and concert stages, has shifted into cabaret and television fields, where his ingratiating talent for story telling in dance is winning new and greater audiences for dance.

"The Dictator" is really a little morality play. It is a piece of entertainment, yes, but it has a little more than entertainment to offer the thoughtful. While not greatly given to moralizing and to dances of social significance, Mr. Victor found this little working man irresistible to create, as his TV audiences find him to watch, over and over.

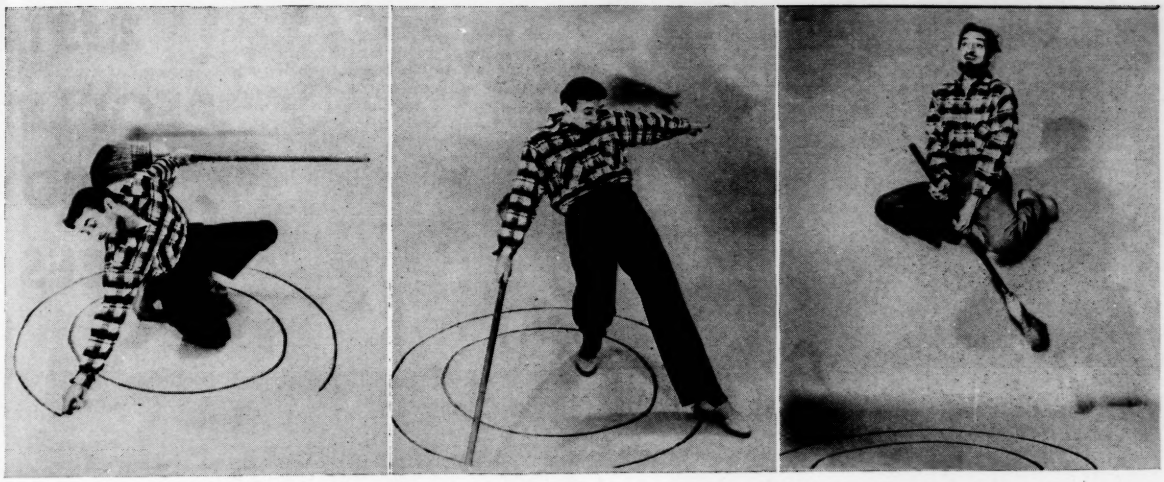
"The Dictator" is danced to that maddest of polkas, from Prokofieff's "Age of Gold" ballet. You have only to turn on a record of that dazzling musical absurdity to see these pictures come to life, unless, of course, you are lucky enough to catch Mr. Victor's act sometime or other.

The Man regards his instrument.
Is it really a broom (or job) after all?
Isn't it really a weapon?
Yes, it's a weapon — great!

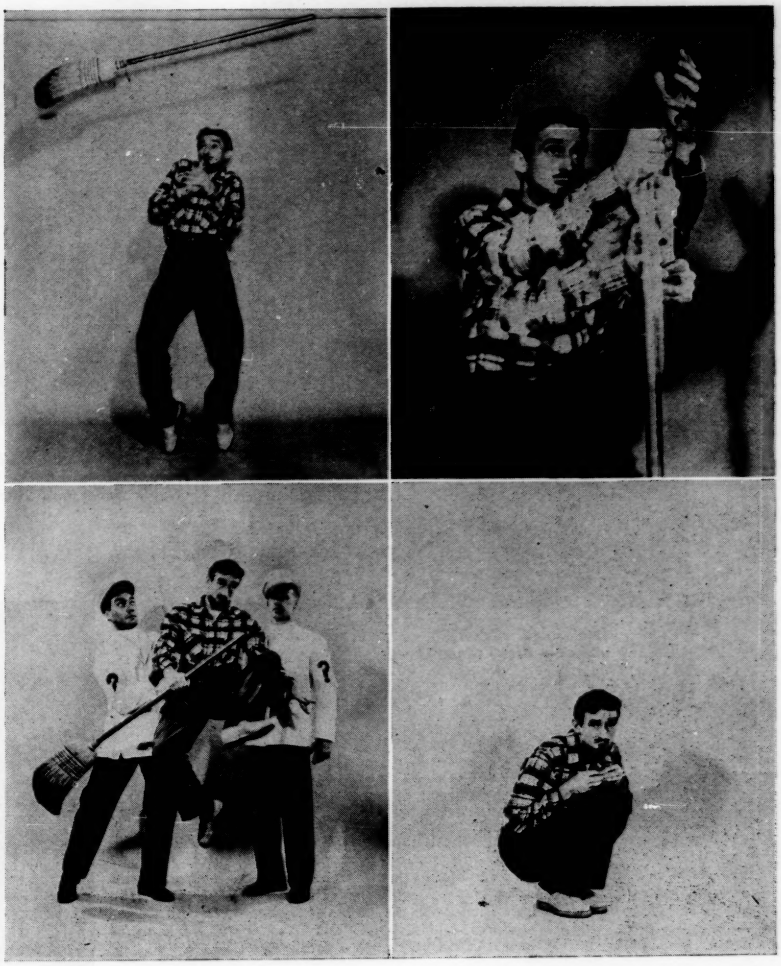


What have we here? It is a little man at work. He may be a porter with a broom, but not necessarily. He is just a man with a job. He might be a critic writing his column, a teacher teaching his class, a producer putting a play, an opera or ballet together — anybody at all. The broom is nonrepresentational. It is simply the instrument.

photographs by Stanley McDonald



With this weapon, his scope and his world can be enlarged — and enlarged and enlarged —
At whatever cost to those below him, he rides astride his weapon —



Wait a minute now. What's happening? The weapon — it's out of hand! It has a life of it's own!
*He must take hold of it any any cost — but he can't. Help! He calls for his friends. At least, he thought of them as friends.**
Who are these people in their white coats and caps hustling him and his broom out into the dark?
Reduced to impotency, broomless, crouching and poignantly questioning, he is caged in the unseen cell to which his macabre dance has brought him. Curtain.

**by kind assistance of Marc Platt and Robert Cato.*

JUST PEOPLE AND PLACES

photo: Stanley McDonald

The big resounding cries issuing from W. 56th St. on November 10th came from the gala party given by host Orest Sergievsky for Jose Greco and members of his company. Over 200 invited and uninvited guests crowded the imposing studio to greet the Spanish dancers. These are, from l. to r. James Starbuck, Patricia Bowman, Elizabeth Delza, Jose Greco and his wife, Nila Amparo, peeping over anonymous shoulder.

Rosella Hightower and husband Jean Robier on holiday in Deauville, France.

Members of the Ballets des Champs Elysees on their way to rehearsal in London: Ruth Page, Gerard Ohn, Sonia Arova, Gayle Spear and Rene Bon.

Iva Kitchell making fast change (from shoes to face) between numbers "Ze Ballet" and "When I was Three" backstage at the Colon Theatre in Bogota. Miss Kitchell has returned from a three month tour of South America, where she attained an immense and unparalleled success in every capital she visited. In Montevideo, the President of the Republic of Uruguay came to all three of her concerts, no doubt trying to get his mind off the strikes. Miss Kitchell is currently on her annual national tour.

Doris Humphrey and Jose Limon, choreographer and principal dancer, respectively, of the ballet "Lament for Ignacio Sanchez Mejias", visit exhibit containing documentary poster commemorating the unique and final appearance of the famous torero, dated July 8, 1934. Sanchez Mejias, a friend of the Spanish poet laureate, F. Garcia Lorca, was the subject of the epic poem of the same name, upon which Miss Humphrey built her plangent opus about the death of the fighter. Miss Humphrey and Mr. Limon are currently in Mexico City, working on new dances for the winter season of ballet at the Palacio de Bellas Artes.

photo: Walter E. Owen

Sophia Delza, American dancer, backstage of Classic Chinese Drama Theatre in Shanghai, converses with actress Chou Shiao Yen and actor Wang Fu Yung. Miss Delza has returned to America after an absence of three years in China, where she concertized, taught modern dance and studied the classic Chinese theatre dance.

photo: Walter E. Owen

Members of New York City Ballet take time out to visit the dance alcove of the New York Public Library's 58th Street branch, where an exhibit of photos by DANCE Magazine staff photographer Walter E. Owen of N. Y. C. B. portraits held the public eye all last month.

Originator and organizing instrument of these monthly exhibits for the last two years has been and still is the indefatigable Arthur Todd, a contributing editor of DANCE Magazine. Mr. Todd is seen standing at left, next Miss Lily Goldberg, dance librarian, elbow by elbow with Tanaquil LeClercq and Francisco Moncion. Seated are the Misses Barbara Boucher (right) and Jillana.

The subject of the December, 1951 exhibit in the dance alcove is a gallery of Cris Alexander photos of Martha Graham.

Pirouettes en Dehors

by Eileen O'Connor

chapter IX of the series ELEMENTS OF FULL POINT BALLET TECHNIQUE

photographs by walter e. owen

Preparation for outside pirouettes: a) sous-sous (1st pos.); b) in 2nd; c) plie in seconde, ready to turn; d) position during turn.

The model in these illustrations is
Miss DOROTHY ETHERIDGE
soloist appearing in the musical comedy
"TWO ON THE AISLE".

Pirouettes en dehors (pron. peer-oo-*ett* ahng duh-*orr*) • Of all the terms which bring ballet to mind when heard by the layman, none so aptly visualizes the beauty of dances as does the word "pirouette". It has become part of the language and is used as readily by the layman as by the dancer.

The *pirouette* is basically a revolution of the body on one foot. When we classify them *en dehors* we mean outside turns. When we say *en dedans* (ahng duh-dahng) we mean inside turns. For those of you who may not be familiar with these terms or who have not learned the rules academically, here is the briefest explanation of them:

All outside turns are executed to the right side while balancing on the left leg. When turning to the left side, the weight is on the right leg.

Inside turns are executed to the right side, balanced on the right leg. They are done on the left side, balancing on the left leg.

The above rules apply whether you are doing *pirouettes* or *piqué tours* or *tours* in any position. *Fouettés* may be executed "outside" (which they usually are) or "inside" (seldom seen nowadays).

Pirouettes are the most trying of steps to the dancer. Not that any dancer can succeed if she fails to practise regularly, but there are many movements that do not suffer greatly if neglected for a few days. Not so with the lovely and elusive turns. One day without practise and they show it at once. The balance required to perform six or eight successive turns on one point (or *demi-pointe*) is too fine and too delicate to endure over a period of time when neglected. Each practise session should include at least MINIMUM 10 or 15 minutes devoted to these turns.

Practise all the following exercises both on full point and on *demi-pointe*. The rules are the same with one exception. The *relevé* on full point must be done with a spring, almost a jump, to the point. The *relevé* on *demi-pointe* should not have the slightest trace of a jump in it. The rise must be high and strong.

•

Exercise XXXXII

Full Preparation for Outside Pirouettes

This exercise may be done on *demi-pointe* for a long time before being studied on full point. Beginners and advanced students alike will benefit from this old Italian preparation. It is invaluable for those who are already studying *pirouettes* and find difficulty in holding the position or in balancing.

Stand facing front of studio, feet in R 5th pos. arms in 1st. With the R foot leading, step fwd to *demi-pointe* 5th pos. raising both arms fwd at waist level in a large circle (as if you were holding a large balloon). Hold this position for a full count. Then, leading with R foot again, step out to 2nd *demi-pointe* position, opening arms to 2nd pos. Hold for a full count.

(continued on page 47)

christmas calendar for young people, nyc

gene dauber

How graciously the fish and Alice greet each other! This is just before Alice does the quadrille with the Lobster in The Lobster Quadrille, one of the dance plays of the Henry St. Settlement Festival which will help make Christmas week merry.

This Pavlova is only 3½ feet tall. She is an important member of the Salzburg Marionette Theatre which appears in N. Y. during Xmas week and then continues its tour throughout the nation.

Master Institute of United Arts — MASTER INSTITUTE, 310 Riverside Drive
WIZARD OF OZ: December 26, 27, 28, 29 at 2:30 p.m.

•

Masque and Lyre Light Opera Co. — JAN HUS HOUSE, 351 East 74th St.
THE GONDOLIERS (Gilbert and Sullivan operetta): Dec. 29, 2:30 p.m.; Dec. 27 & 29, 8:30 p.m.

•

Salzburg Marionettes — TOWN HALL, W. 43 St.
Program includes Pavlova in THE DYING SWAN and MOZART VISITS THE EMPRESS.
Friday, Dec. 28th, 8:30 p.m.
Saturday, Dec. 29th, 10.00 a.m.; 11:30 a.m.; 1:30 p.m.; 3:15 p.m.

•

The Junior Playhouse — Y.M.H.A., 92 St. and Lexington Ave.
THE WIZARD OF OZ
Wednesday, Dec. 26, 11 a.m. and 3. p.m.
Thursday, Dec. 27, 11 a.m. and 3 p.m.
Friday, Dec. 28, 11 a.m. and 3 p.m.
Saturday, Dec. 30 and Monday, Dec. 31, 3 p.m.

•

Playhouse Dance Company — HENRY ST. SETTLEMENT, 466 Grand St.
HOLIDAY FESTIVAL OF DANCE PLAYS
Saturday, Dec. 22, 3:00 p.m.
Sokar and the Crocodile, The Lobster Quadrille, Holiday Dance
Sunday, Dec. 23, 2:30 p.m.—same as Dec. 22
Monday, Dec. 24, 2:30 p.m.—Shepherdess and the Chimney Sweep, Star Beam Journey, Holiday Dance
Tuesday, Dec. 25—no performance
Wednesday, Dec. 26, 2:30—repeat Dec. 24
Thursday, Dec. 27, 2:30 p.m.—Fable of the Donkeys, Sokar and the Crocodile, Dance of Games
Friday, Dec. 28, 2:30 p.m.—same as Dec. 27
Saturday, Dec. 29, 2:30 p.m.—Shepherdess and the Chimney Sweep, The Indian Sun, Dance of Games
Sunday, Dec. 30 and Monday, Dec. 31—same as Dec. 29

•

Children's World Theatre — BARBIZON PLAZA HOTEL, 101 West 58 St.
CAPTAIN KIDD'S RETURN
December 26, 27, 28, 30, 2:30 p.m.
December 29, 11 a.m. and 2:30 p.m.

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Marionette Theatre of the City of New York, Dep't of Parks — VARIOUS LOCATIONS
Call Re 4-1000 or write Mr. J. J. Downing, N. Y. C. Dept. of Parks, 64 St & 5th Ave., N. Y. 21 for complete schedule for Brooklyn, Manhattan, Queens, Bronx and Richmond)
JACK AND THE BEANSTALK
Thursday, Dec. 27, 11:00 a.m. and 2:00 p.m.—Brooklyn Museum, Eastern Pkway & Washington Ave.
Friday, Dec. 28, same as Dec. 27
Saturday, Dec. 29, 11:00 a.m. and 2:00 p.m. —Museum of the City of New York, 104 St. & 5th Ave.
Sunday, Dec. 30, same as Dec. 29

the Fantastic Toyshop

the story of a ballet (La Boutique Fantasque)

Ed: One of the most popular ballets about animated toys is La Boutique Fantasque. Although it is not currently in the repertoire of any American company, we present it here as a Christmas treat because it is part of a great tradition, and because its story never fails to delight children. La Boutique Fantasque (or The Fantastic Toyshop, as it was called when done by Ballet Theatre in 1934) was first introduced by the Diaghilev company in London, June of 1919. Several versions of the old German fairy tale had been done before, including one which Pavlova danced under the title of The Fairy Doll.

In the Diaghilev version Enrico Cecchetti was the shopkeeper, Leonide Massine was the choreographer and, with Lydia Lopokova, shared the starring roles of the Can-Can dancers. The colorful decor and costumes were by André Derain, and the music by Gioacchino Rossini. Rossini, who loved food and cooking, had composed a group of gay compositions with such names as "Four Hors-d'oeuvre: Radishes, Anchovies, Gherkins, and Butter theme in variations." Respighi arranged these for the one-act ballet.

Lydia Lopokova and Leonide Massine were the delightful Can-Can dancers of the original Diaghilev cast. Alexandra Danilova, with the same partner, below, won much acclaim for her witty interpretation.

The cast for La Boutique Fantasque consists of:

The Shopkeeper	*DOLLS:*
His Assistant	*Tarantella Dancers*
Two porters	*The Queen of Clubs*
A Thief	*The Queen of Hearts*
An English Old Maid	*The King of Spades*
Her Friend	*The King of Diamonds*
An American	*The Snob*
His Wife	*The Melon Hawker*
Their Son	*A Cossack Chief*
Their Daughter	*Five Cossacks*
A Russian Merchant	*A Cossack Girl*
His Wife	*Dancing Poodles*
Their Son	*Can-Can Dancers*
Their Four Daughters	*Twelve Doll Friends*

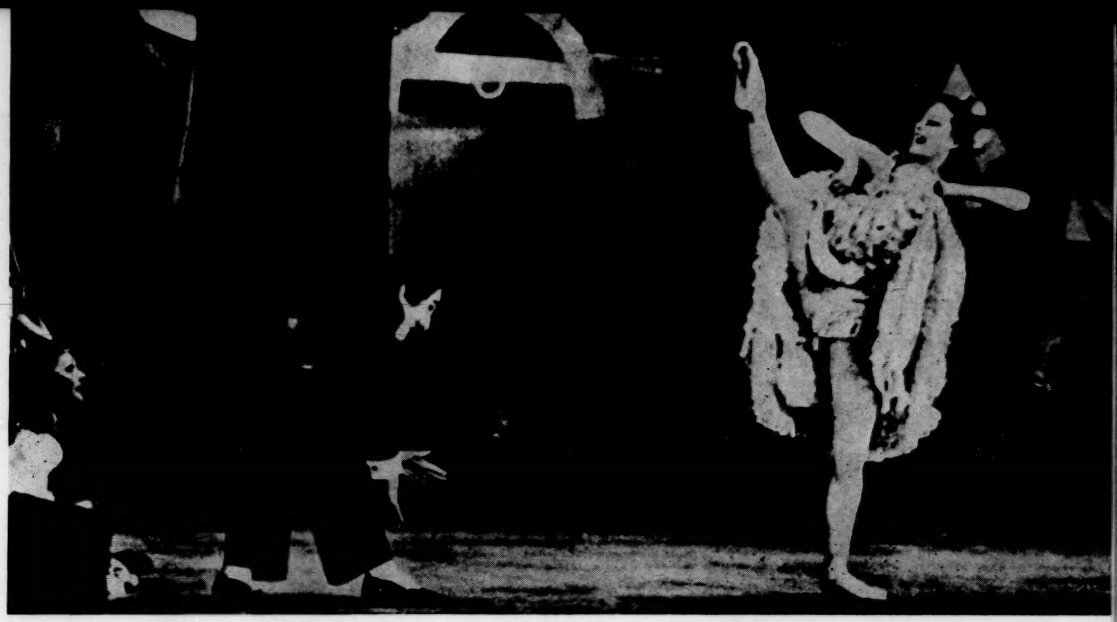
THE curtain opens on a colorful shop with large windows that look out on a sunny Mediterranean landscape. There are two rows of chairs and a large upright box on-stage, in which are two peasant dolls, dancers dressed in bright costumes. The shop-keeper and his assistant open the iron gates and briskly commence to get ready for the day's business. When the shop-keeper's back is turned a shabbily-dressed boy comes in and is about to steal some of the lovely gold lace on the dolls, but he is seen and angrily pushed out. He almost collides with two old ladies who are primly coming in to inspect the wares of the shop. The assistant winds the peasant dolls and starts them dancing. The ladies are delighted but indicate they want to see more. They are interrupted by a family of Americans who are visiting in France. Since this all takes place about a hundred years ago, the man is wearing lots of side-whiskers, and the children have long cotton stockings and high shoes. The mother and father know the ladies, and they all chat while the children examine the beautiful dolls.

Finally everybody is seated and the shopkeeper instructs his two porters to bring in the Tarantella dancers. They are wheeled in and, after being wound and admired they begin to rattle their tambourines, whirl each other around, and dance a merry Tarantella, — until their springs run down and they slowly fall to the ground. The porters take them out, but the children like the idea of what they have seen and they start to whirl the English ladies round and round, until their parents get them back to their seats.

Now four new dolls are brought out. They are all elegantly costumed and they represent the Queen of Clubs, the Queen of Hearts, the King of Spades and the King of Diamonds. They do a courtly mazurka together, very formal, with lots of curtseys and bows. They swing round and round until they stop very precisely and are carried off-stage by the porters.

Some new customers come to join the viewing. They are a Russian merchant, his stout wife, and their four daughters. The maiden ladies don't like the new company and they leave very haughtily.

The next toy to be shown has two parts. First there is a very smartly dressed young man who sports a top-hat and a waxed mustache. He is the snob. He is accompanied by a



Moira Shearer dances the role with Massine currently in the Sadler's Wells Company.

very poor fellow who wheels a barrow which is filled with melons. At the shopkeeper's signal they begin to move to the sound of a music box. The snob jerks his hands and head and takes funny little sliding steps. The melon-hawker cuts a slice of melon and gives it to the snob, who eats it while the vendor tries to please the snob by brushing his shoes. The latter falls over him, but jumps again to his feet, turns in the air and stops with one hand twirling his mustach

By now the customers have all become more friendly and the older people are chatting while the children dash noisily around looking for more treasures. They discover a green cloth and pull it off. Six cossack soldiers in bright green and red uniforms, and an officer in brilliant blue are staring at them. The shopkeeper permits them to perform. In precise military fashion they kneel, turn, come to attention. A Cossack girl doll joins the officer and while the soldiers twirl their toy guns (sticks) the officer and his sweetheart kiss. Finally the porters have each soldier take a right turn and together they march away.

Then a pair of dancing poodles are exhibited. The male has a curly wooly head and legs, and lots of pink skin where he has been shaved to make designs. He is quiet and content, but the female is very perky and does all sorts of silly tricks to catch his attention. He scratches the ground, shakes his paws and even growls a few gruff barks to show how pleased he is. He dances wildly around her, and then they both come to a complete standstill, and are removed.

Now, indicates the shopkeeper, he has only one more toy to show, but that is the very finest of the lot. The porters wheel in a pair of Can-Can dancers. The man is dapper and gay. His companion is dainty and frivolous. They kick, they turn, they do all sorts of dazzling steps and flirtatious movements. They are really very delightful, and both the Americans and the Russians decide that these are the dolls they want to buy. The Russian children want the lady doll. The American children have been thoroughly charmed by the male doll. The fathers consult with the shopkeeper and finally consent to his high price. The sale is made, and the families are to come for the dolls in the morning. The shopkeeper and his assistant straighten things up for the night, leaving the Can-Can dancers standing in their boxes. They go home, pleased with a good day's business.

This is the dark and the night, when the dolls can live their own lives. Tonight their usual gaiety is mixed with sadness, because the Can-Can dancers love each other very much and do not want to be separated. A group of toy ballet dancers in white tutus dance sweetly about the lovers. The Cossacks, the snob, the melon-hawker, the tarantella dancers and the poodles all appear and dance their own kinds of dances to let their friends know they are sorry for the parting. Finally they all dance together, no longer sad, but happy to be together for the moment. They do a lively cake-walk, and the room is filled with activity.

But the dawn comes, and all the toys disappear. The shopkeeper and his young helper return, sleepy but ready to start the day. The two families arrive to get their respective dolls, but when the boxes are opened, to everybody's great surprise—there is nothing inside!

The customers are furious and begin to beat the youth and his master. The children are kicking and stamping because they are so angry. The customers dash offstage to the inside of the shop to break or destroy whatever they can find. But, they soon come back because the poodles have attacked them and are biting and scratching. The ballet dancers are kicking them, the Cossacks are charging with their bayonets, the shopkeeper and his assistant are giving out spankings. Finally the children and their parents escape from the shop.

When they get outside they look through the windows and are very surprised to see that the dolls are dancing happily. And, the shopkeeper is being congratulated. He, too, is really very pleased because he does not have to separate the Can-Can dolls who love each other very much.

young dancer section

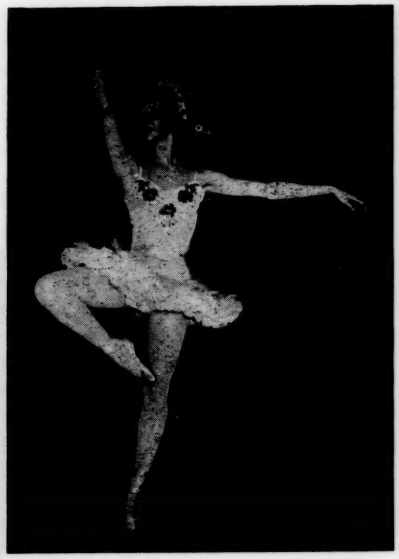
keeping up with young dancers

chicago tribune photo by andrew pavlin

The National Music Camp at Interlochen, Michigan is one of the country's largest and best equipped summer dance schools. Dance facilities and activities have greatly increased during the 12 years under the direction of the late and lamented Hildegarde Lewis. Frances Wright is now director of the dance section of this giant music and allied arts center. In the lovely new pine-panelled studio overlooking Lake Wabakanetta, some of the 350 dance students from states throughout the country are shown taking ballet class.

roy stevens

Every other Friday at 9:30 p.m. a well-known British lady and her talented young American guests get together on WJZ-TV. This month Versatile Varieties, as the program is called, will be presented on December 14th and 28th. Photographed at a recent performance, left to right, are: Marilyn Lichter, Natalie Campagna, Lady Iris Mountbatten (mistress of ceremonies) Phyllis Goodking and Myron Cummings. Charles Lowe is choreographer.



Beverly Barsanti, 18, student of Sandra Severo, Detroit, and of Dmitri Romanoff, has been signed to a two-year contract with Ballet Theatre and is currently appearing with the company on its national tour.

These eight eager beavers are all professional course students at the American Ballet Academy in Newark and Orange, N. J. They recently competed for the Lincoln Kirstein scholarship which the school awards annually. Mr. Kirstein, director of the New York City Ballet and the School of American Ballet, attended the audition and selected the winner. Left to right: Anne Orwin, Lois Winston, Diana Weber, Joan McConnell, Mary Tasto, Teri Ronan, Joanne Kovach and last but not least, Bonnie Sylvester, who won the scholarship.

season in review

(*continued from page* 16)

especially moving. Her extended group work, THE INITIATION, was an intellectualization of an African puberty rite. It has yet to acquire dramatic tone. And in IMPINYUZA, a dance for the king of the giant Watusi, Miss Primus, beautiful as she was in her white beaded garb, seemed out of place in an essentially male dance.

So much for the African works. At the present time Miss Primus shows far less understanding of the western Negro than she does of the African. Her "modern" dance choreography as reflected in STUDY IN NOTHING, MISCHIEVOUS INTERLUDE, and most of the works in her AMERICAN SUITE is structurally naive and reminiscent of a former level in her creative development. Of the eight works in this section only STRANGE FRUIT and GREAT GETTIN' UP MORNIN' come near being worthy of the choreographer of the poetic and atmospheric EXCERPTS FROM AN AFRICAN JOURNEY.

The program was handsomely costumed (with Charles Queenan as helpful collaborator), and care and imagination were devoted to lighting and staging.

Ballet Theatre
Metropolitan Opera House
September 20 through October 7

What makes a ballet company exciting? Is it an ambitious stream of novelties, or is it the deeper facet of artistic purpose? Actually it is a combination of the two, but if we had to choose between them we would rather see the evidences of sound artistic purpose than gaze at premieres, especially when the latter are mounted to satisfy a hungry box office and not because they further the company's creative aims.

In other words, despite two premieres and two restagings, we found the Ballet Theatre season devoid of the excitement that stems from the wonderful and irreplaceable phenomenon of growth.

True, there were evidences of personal growth in dancers like Alicia Alonso, Eric Braun, Michael Lland, Paula Lloyd, Norma Vance, Kelly Brown, and Jenny Workman. But these came from the individuals and not from any central impetus. And there were occasional charming performances, especially of works requiring effervescence rather than an awareness of the niceties of classical style. Among these could be listed RODEO (with Jenny Workman and Kelly Brown completely believable as the Cowgirl and the Head Wrangler), LES PATINEURS (with Eric Braun brilliantly perfect both physically and technically as the mischievous Boy in Green), and INTERPLAY, which could almost be called Ballet Theatre's Trademark.

But in works like SWAN LAKE, DESIGNS WITH STRINGS, and ROMEO AND JULIET, where stylistic unity is paramount, there was cause for dismay. And there was

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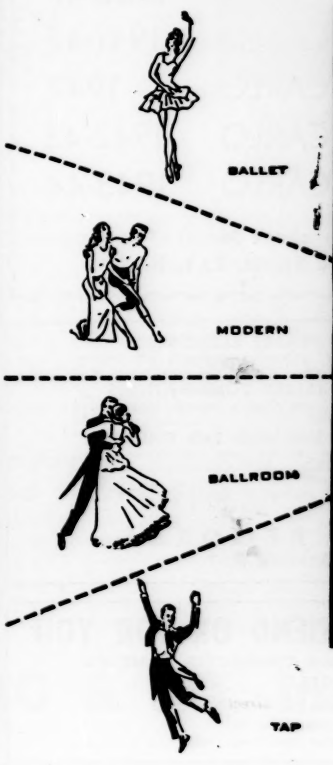

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further cause for alarm when one realized how heavily the season depended on the flashy acrobatics of guest star, Jean Babilee, in LE JEUNE HOMME ET LA MORT, L'AMOUR ET SON AMOUR, and the brand new TIL EULENSPIEGEL.

The premiere of TIL EULENSPIEGEL proved, as did his L'AMOUR ET SON AMOUR last year, that as dancer and choreographer, Jean Babilee is that most deceptive of all artistic commodities — an undisciplined genius. What delightful touches there were in his little ballet based upon the Richard Strauss music. Yet how improvised it was as a whole.

Mr. Babilee as Til hopped about with feet turned up and head tilted. With the solemn purposefulness of a small child he scooted across the stage, leaped into the air as though it were his natural domain, curved madly with his arms extended like a dipping airplane, did medieval-looking tumbling stunts with Eric Braun, and managed to finish all his antics at the same time as Strauss finished the music.

But did the events of the ballet link together? Did climax build upon climax to make Til's execution scene seem like a plausible conclusion? The answer is no. Mr. Babilee has not yet learned the difference between an arbitrary structure and a motivated one. He depends upon his personal magnetism and keen movement intuition to offset choreographic carelessness.

Visually, however, the ballet was a little jewel. We'll never forget our delicious sensation of pleasure when the curtain first parted to reveal a row of glowing colored lozenges which later turned out to be the awnings over medieval market stalls. The remainder of the set (designed by Oliver Smith after originals by Tom Keogh) was simple and neutral with the result that the bright patches of color seemed to dance as crazily as Til. The neutrality also helped set off Helene Pons' boldly fanciful storybook costumes.

Despite its defects, Til was a bouquet of fresh posies when compared with the season's other premiere, SCHUMANN CONCERTO. This colossal monument to bad taste was concocted by choreographer Bronislava Nijinska and designer Stewart Cheney.

The ballet was meant to be a study in romantic style. But Mr. Cheney's conception of this style consisted of leaden looking painted brick arches dotted with statues, swooning billows of maroon drapery, and two backdrops—one a bleak landscape and the other some warmed over ruins. What a shame to spend money on such an uninspired hodgepodge when ballets like SWAN LAKE and LES SYLPHIDES are so pathetically in need of remounting.

Mme. Nijinska's idea of romantic style was to have clusters of static male and female dancers posing with their hands

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over their hearts while the hardworking soloists, Alicia Alonso and Igor Youskevitch tried to make some semblance of continuity out of a series of academic sorties that had little respect for musical line, little awareness of the surging ebb and flow that distinguishes dancing from hopscotch.

It is indeed a tribute to Alicia Alonso that she managed to hold her role together — and a tremendously difficult one it was. For she was called upon to dash on and off stage, tossing off breathtaking phrases en route.

There was a time in the past when we might have accepted a ballet like SCHUMANN CONCERTO, but choreographers like Balanchine and Doris Humphrey have long since proved that there is more to a piece of music than rhythm and dynamics.

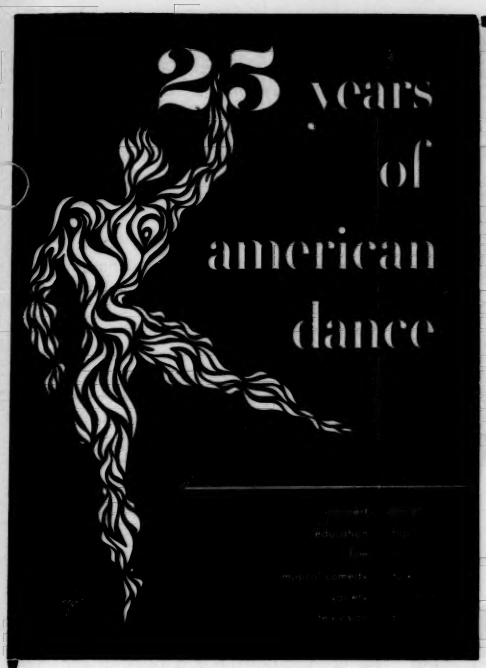
Mme. Nijinska was also called in to restage Ballet Theatre's one act PRINCESS AURORA. But in the opening performance, which is the only one we saw, the results of her efforts were not yet evident.

As a fourth surprise, Fokine's ten year old BLUEBEARD was restored to the repertoire. It is one of those involved bits of Offenbachiana of which the company already has a better example in HELEN OF TROY. It seems strange that they should have seen fit to restore this weak example of Fokine's artistry when PETROUCHKA is in their dormant repertoire and when Tudor's ballets and some of Agnes DeMille's lie stone cold dead in the warehouse.

Of course, it was a pleasure to see Marcel Vertes' frothy costumes and sets again, and the role of Boulotte, Bluebeard's sixth wife, was ideal for Mary Ellen Moylan's delightful comic talents. It proved once again that Miss Moylan is far more effective as a soubrette than as a classic ballerina.

One of the eternal paradoxes of ballet is the fact that a true prima ballerina must be every inch a woman, and yet the physical demands of most roles are for the very young. Most ballerinas manage to bridge this gap by acting. Mary Ellen Moylan seems unable to do so. Although her classic roles like the Swan Queen and the Sugar Plum Fairy are technically precise and musically studied, she always gives the impression, despite her statuesque beauty, of a little girl dutifully going through the motions of being a ballerina. The result is neat but sterile.

Alicia Alonso, on the other hand, has grown into a woman. A beautiful, gracious one, whose dancing is a magical distillation of intelligence, musicianship, and passion. How exciting it was in the Black Swan Pas de Deux to watch her alternately dart into arabesques and turns and then melt into Youskevitch's princely arms. How thrilling it was in GISELLE to watch



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her pick her way carefully downstage in front attitudes on point and then top them off with a contrasting barrage of fiery turns. How satisfying it was to watch her build her characters as Giselle, Juliet, and Odette. Ballet Theatre is indeed fortunate in having her, for she is a true ballerina, and one with a limitless potential.

Miss Alonso seemed to be the only dancer who could ignore the constantly disquieting vagaries of tempo served up by conductor Alexander Smallens and his assistant, Joseph Levine. Their erratic hold over the poor dancers reminded us of the story of the tympanist who was told that he was unimportant in the orchestral structure and so he played off beat through an entire symphony just to prove his importance.

Of course, in the final analysis, poor musical support and weak ballets are only secondary manifestations of the primary ill — lack of artistic direction. Ballet Theatre has American expressionistic and Russian Imperial leanings without having absorbed either facet really beneath the surface level. And it's too bad, for the company has a bevy of charming, capable dancers. Won't someone give them a guiding hand?

alchemy of dance creation

(*continued from page* 13)

of music.

As a basic guide for her choreographic approach, Miss Ruth turns to the principles of Francois Delsarte, particularly with respect to his body zones and their related space areas: the spiritual zone (from the shoulders up), the emotional zone (the torso) and the physical zone (hips down). Her "Incense," with movement concentrated in the upper portion of the body and with the arms moving in the space area around and above the head, provided an example of a dance governed by the first zone. The "Waltz and Liebestraum" mirrored the controlling power of the second zone and the earthy "Nautch," with swaying hips and pattering feet, was indicative of the stress upon things physical.

Miss Ruth also made it clear that her use of draperies was never based merely upon the need for decorative effects. "Properly selected and handled," she remarked, "draperies and costume materials become extensions into space of the movement patterns of the body." Her dance of the "Red and Gold Sari" and the "Gregorian Chant" were analyzed in this connection. And Miss Ruth also tossed off the hitherto undisclosed information that she had once had a sort of cage constructed for her in which she moved about in an effort to discover more fully those elements of space with which a dancer deals. This was done long before Miss Ruth had heard of a somewhat similar device created by Von Laban. Characteris-

tically, Miss Ruth announced that she had not done much with her cage after a few initial experiments.

She spoke too of the dancer's use of breath, and indicated its very special use in the awakening scene from "Radha"; she mentioned inspirations deriving from great paintings; she talked on dynamic stress, pointing to the wholly different walks used in the delicate "Incense" and the ecstatic "Yogi". Although at one point, while demonstrating a concept with a dance passage, she murmured, "this can only be described as being pure St. Denis", Miss Ruth made it manifest that she has been and is not only a great dancer but also a choreographer "with definite ideas" and they are ideas, as we all know, which changed the course of dance in the Western world and helped in the revival of the slumbering art dance of the East.

"It's the word 'choreography' I'm afraid of," said Martha Graham, whose talent was first nurtured by Ted Shawn and Ruth St. Denis and later by her own long and intensive investigation of "the architecture of the body." "The word," Miss Graham continued, actually signifies "an ordered means of Communication." Like Miss Ruth, Miss Graham is also an "idea" choreographer but unlike her equally rebellious predecessor, drama is the result rather than the governing factor in her dance creations.

"The emotional stimulus is the prime factor" she told her "Y" audience. "The essential necessity, the urgency is emotional," she explained in response to a query on the stimulus to dance formation. "There is an essential core of movement, a leit-motif; then by a process of trial and error and an enormous amount of elimination" dance form, stage design and theater dance are achieved. That there is an intellectual approach to choreography Miss Graham, of course, admitted. "Satire is cool selection, deliberate selection of material and it is, perhaps, the nearest to a purely intellectual approach."

Martha Graham, as everyone does or should know, is concerned in her choreography with the inner man, rather than with the prepared surface with which he greets the world. And it is here that one finds one of the major differences between ballet and modern dance. Miss Graham pointed out that strictly classical ballet tended to mirror its courtly heritage and that behaviour associated with it. The cavalier was a prince or the prince a cavalier and the heroine a princess or worthy of being a princess and they acted accordingly. But hers are the symbols not of the ideal fairy tale man and woman but of the inner man and woman, both ugly and beautiful. She commented, "In 'Deaths and Entrances' there are rolls on the floor. No one really rolls on the floor in evening dress but there come times when we are in evening dress and something comes over us and there is some part of us which just goes into a ball and rolls on the floor." A strange remark? Perhaps, but who has not experienced such a sensation?

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Then there is the supposedly mystical Graham. But her mysticism, if such it is, makes sense. "There is a motor energy which leads into the right arm, an attitude of moving to the right which is entirely different from the uncertainty implicit in moving to the left . . . the left is darkness . . ." Simply, Miss Graham explained, "people do things to the right, they move right-handed" and for the purposes of dance symbolism, who does not recall the derivation of things "sinister", of action "dexterous." The use of right or left is then instinctive, governed, perhaps, by emotional memories, but the patterns can be broken with respect to left-movements "when you want to use them with calculation."

From Miss Graham, then, comes a dance of idea born of an emotional urgency. The core, the movement leit-motif of this idea proceeds to control the selection and repudiation of dance action, including patterns, rhythms, dynamics. Time may be halted, for a minute or longer, as in "Night Journey" which deals with a single moment of experience, or it may embody the past, the present, the promised as in that great ritual of man's search for immortality, "Dark Meadow."

Through selections by her company from "Diversion of Angels" and "Dark Meadow" and her own monumental solo, "Judith", Martha Graham demonstrated that combination of "emotional urgency" and craft which has made her a controversial but soaringly triumphant creator of dance.

No one, I think, can be classified as THE greatest choreographer of our time but the closest contender for the title is unquestionably Doris Humphrey. The onetime dance star and present artistic director and chief choreographer for Jose Limon and his company commenced her dance laboratory appearance with "As yet there is no *art* of choreography. There is, of course, choreography but there is no formulation, no body of theory, no books on composition. Painters can be taught the principles of painting, composers study composition. But the leading choreographers in the field of modern dance had no formal training in choreography." Miss Humphrey agreed to discuss theory for new choreographers and for audiences but, she said, "I don't believe in laying down rules."

Miss Humphrey, in many ways the most articulate of our dance leaders, then proceeded to discuss her theories in detail and to demonstrate their applications through excerpts from her own and Mr. Limon's works danced by Mr. Limon and members of his group. Among the many points she made were these: that choreographers rely upon their native gifts, influenced and guided by the colors and customs and needs of their era, in the forming of dance creations; that the major elements of movement are rhythm, dynamics, design and gesture; and that movement itself comes from three sources of behaviour (physical, psychical, emotional).

Although these points made by Miss Humphrey were hardly to be viewed as generalities, she continued with a breaking down of

the component parts of each. Physical movement, for example, would be that which was controlled by, say, gravity; psychical that which gives overt manifestation to inner experiences and emotional that which might be expressed in terms of impulsive gesture.

Turning again to the elements of movement, she analyzed rhythm as consisting of two natures: metric rhythm (foot rhythms and their extensions to other parts of the body) and breath rhythms, which reflect the stress of emotion leading to movement. The first is based upon shifts in weight, the second rhythm encompasses that which could be said or sung or danced in a breath phrase. She discussed, and her assistants demonstrated, varying uses of dynamic stress; she pointed out that design is to be found in the architecture of the body, in floor plan, in space patterns and she indicated that gesture too can be subdivided into emotional gesture, functional gesture and social gesture. From the three basic movement sources and with the four major elements of movement (including their component parts), Miss Humphrey indicated that the processes of choreography commenced, subject to formal disciplines and intended goals.

In this intensely interesting, richly detailed lecture-demonstration, one met the individual who could, surely, amend her initial statement to the effect that there is no ART of choreography through the further codification and the publication of her choreographic theories and accomplishments. No single article could do justice to her discussion on the "Y" series and we must wait for the completion of her book on choreography and with it, the guide for our time on the contemporary ART of choreography.

(A second article will appear next month).

new man at the old Met

(*continued from page* 12)

Met rehearsal room, sometimes on a chair in front of the dancers whose names he struggles to remember, sometimes cross-legged on the floor near the pianist in the green eyeshade. More often he is on his feet, demonstrating it the way he wants it to be, devising as he goes along. Solov in a little more than two months must create the choreography for ten operas, ranging in period from the splendors of dynastic Egypt ("Aida") and the glory that was Greece (Gluck's "Alcestis") to the nostalgic 19th century charms of "La Traviata" and "Fledermaus." The latter were his first assignment last year which he redesigned both for the home company this year and for the touring version.

As a kid of 6 in Philadelphia, Solov began impersonating movie stars on kiddie shows, learned acrobatics and tap-dancing. Then he studied ballet under Catherine Littlefield, who got him into the chorus alongside Michael Kidd of the 1940 New York World's Fair outdoor musical *American Jubilee*, of which

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Paul Haakon was the dancing star. He toured Canada and the U.S. with the Littlefield Ballet, joined Balanchine's American Ballet for a 1941 South American tour, where his tap-dancing at parties aboard ship caught Balanchine's eye.

Result: he first turned up on Broadway in a flop musical, *The Lady Comes Across,* for which Balanchine did the choreography. Followed a season in 1942 with Eugene Loring's Dance Players, for which he did his first choreography, a dance version of Edith Wharton's *Ethan Frome,* under Mrs. Winthrop Palmer's direction. After Dance Players folded, he turned up in the Roxy chorus, at which point Uncle Sam delivered Greetings.

In the Army, Staff sergeant Solov staged musicals in Miami, spent two years in India, where he staged 35 shows on the China-India-Burma circuit, appearing in them himself for six months on tour, during which he contracted malaria and dysentry, studied Hindu dances, religion and philosophy. A week after his discharge from the Army, Solov sailed with Ballet Theatre for its first English tour (1946), in which he appeared in both *Interplay* and *Fancy Free.*

He remained with Ballet Theatre three seasons, during which he spent a summer at Jacob's Pillow, where he choreographed a "Hindu Harvest Dance," and as a result of which he staged the choreography for sixteen musical comedies under Lucia Chase's supervision for the Lambertville, N. J., Musical Circus.

Before Solov (who somehow also found time to appear for a year on Broadway and on the road in a musical called *Along Fifth Avenue*) started work on his current assignment, he took a four-month holiday in Europe, ambled around from Cairo to Madrid to Paris to Naples to London seeing opera and ballet performances, "doing" the museums and art galleries.

Of his current assignments (seven of the ten are completed at this writing) he shrewdly declines to name a favorite — that will be up to the critics — and says merely that he's infatuated with the whole business, enjoys each one more as he does it. So we selected at random two members of the company of thirty-eight at the end of a rehearsal period; asked if either had a favorite. Said the boy, "To me they all seem the same." The girl: "Oh, I don't know, they're all so different." Take your choice.

Solov's two top ballerinas are Maria Karnilova and Janet Collins, the latter, the first Negro ever invited to become a regular member of the Metropolitan ballet. Forseeing a possible uproar over discrimination on the Met's annual spring tour, in which southern cities like Dallas and Atlanta are usually important stops, we asked if Solov or the company or both had arrived at a policy decision on this point. The answer from all concerned as the curtain goes up on the fall season is, in general, not yet. In other words, "sufficient unto the day, the evil thereof."

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(*continued from page* 19)

on the attractions of that fabulous city, with its pink towers and innumerable souks, the vast, teeming Djma el-Fna, where the throbbing bendir (tambor) is never silent, issuing from countless circles around snake charmers, fire eaters, groups of acrobats, a holy man or story teller. Of particular interest to me were the young Chleuh (mountain Berber) dancers, whose dance consists exclusively of footwork as they accompany themselves on finger cymbals (three of them) or little mandolins.

Finally, after a week's waiting, the event for which I had hardly dared hope, was announced. The next evening at Ouarzazate, in one of the valleys of the High Atlas, an *A'wach* was to be held in my honour. The great Berber ceremonials are hard to see, since only two kinds of occasion warrent them: a tribal festival or the visit of an honoured guest.

Since the railway stops at Marrakesh, all our traveling south of there was done by native bus. These are in various stages of disrepair and nearly always leave before dawn to avoid the worst of the heat. In order to make sure of catching the bus, most Moors sleep wrapped in their burnouses on the ground outside the bus station. They possess the enviable ability to relax instantly and sleep in almost any position. The bus has three classes. First — upfront; second — in back; and third on top. The bus often makes mail and bread deliveries and on this occasion all available space was crammed with long fresh loaves. One old man had a big basket of scallions he was taking to market.

After nearly three hours of driving on an empty stomach, we began to think that no meal in the world could be more delectable than one consisting of bread and scallions!

Only a European, unable to adjust himself to Moroccan rhythm, asks, "What time will we arrive?" For this, the driver has but one answer, "Insh-allah (when Allah wills)."

I cannot imagine more pleasant fellow travelers — no pushing, no swearing, no B.O. — an atmosphere of mutual friendliness and consideration. Can you imagine a fellow passenger on *any* bus in Europe or the U.S.A. pulling out a bottle of toilet water en route and handing it around so that the other passengers might cool their faces and hands? Or getting out to pray by the roadside, if the bus chanced to stop at one of the five prayer-times?

Ouarzazate kasbah (fortified village), with its battlements of sun-dried mud tipped with white and incised with geometrical designs, seemed to grow out of the stern landscape which ranges in colour from yellow to red. It was this rugged environment, then, which gave rise to the hard Berber saying, "All is vanity, save wool and corn."

Soon after sunset, the darkness became resonant with drum beats and zgharits as the

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dancers and musicians began to arrive from the surrounding villages. A little later, from the Khalifa's* balcony, we witnessed an unforgettable spectacle.

In the middle of the courtyard burned a huge fire, next to which sat about fifteen drummers in a compact mass, while just beyond the reach of the flickering firelight, shoulder to shoulder in a huge circle, stood about sixty beautiful women dressed in all colours of the rainbow although yellow, the Berber colour of "joy", predominated) and ranging in skin tone from white to black.

Before the dance started, the drummers "warmed up" with unrhythmic cascades of beats. A woman (or choir of women) essayed a jet of melody. And slowly the song matured. Then a majestic 4/4 rhythm started and the circle slowly moved counterclockwise with measured steps, forming a snake-like or star-shaped line. The songs, with their strange wide intervals, sounded like nothing I had ever heard unless, perhaps, Amerindian singing.

Up to now the dance had been simple, solemn and archaic, but at a signal from the chief drummer, the rhythm subtly changed beneath the song to the 6/8 tempo of black Africa and the figures began to sway forward and back, clapping their hands. Dried palm branches and aromatic brush were thrown into the fire which bazed up, illuminating the rapt faces of the dancers. Zgharits broke from the women in the crowd which had gradually filled the courtyard. The drummers beat their drums before the flames — the leader arose, exultantly twirling his drum aloft — then a cry, a roll of drums and silence. This went on for several hours.

Occasionally, two girls would dance variations on the basic steps, most of the time with shoulders quivering. One of these dancers was famous throughout the region and had come especially from Telouet to take part. She had a face like an ivory Buddha and an exquisite emanation. "C'est lascive, n'est ce pas?" said an otherwise very cultured French officer in my ear at that moment! No wonder the dancers sang, "We have come here to sing and dance, and if anyone see evil in it, the evil is in his own eye."

No, the *A'wach* is a ritual with the focus forgotten (a tribal god? the element of fire?). One climax after another, without resolution, truly as mysterious as it is beautiful.

•

Next stop: Agadir, where we were to get special permission to proceed further south. It was in the hope of seeing the Ghedra "sous la tente" that I came to this place. Here is the proper setting for this strange solo woman's dance born in the low tents of the desert and danced on the knees for lack of space!

At the celebration which took place in a few days, the first to arrive were a couple of men with a ghedra, a large earthenware jar, which gives the dance its name. These proceeded to stretch a shepskin over the mouth of the jar. Others joined them and

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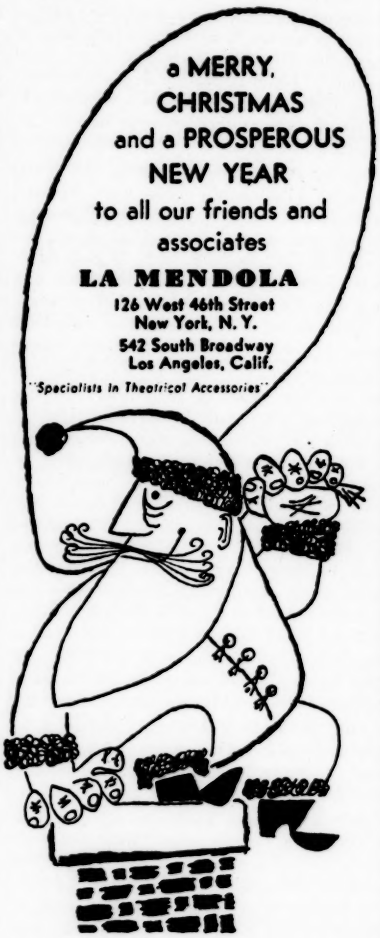

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they appeared soon to be quite oblivious of us, playing and singing, clapping and swaying. The rhythm was African again and the songs, too, although sung in Arabic.

After about an hour, I was beginning to wonder if the dancers had not perhaps got "cold feet" when a bundle of dark blue clothes appeared in the center of the circle and its hands could be seen moving under a veil.

Soon one of the men tore off the veil, revealing an enchanting girl of about seventeen, whose hair was dressed in a number of little shiny black braids with beads and shells twisted into them. And her hands — why, her hands were the focus of the dance. In fact, the hyper extended and staccato movements immediately made me think of Balinese *mudras.*

Except for the stylised hands, the torso response was entirely negro. The rhythm accelerated and soon the words of the song gave way to stabbing syllables: *Ahey! Hotch!* The men now edged closer to the center until the little dancer, whose braids were now lashing her shoulders like whips, was almost hidden by the wild choir. Then a dead stop — and she collapsed in a heap like a puppet when the main string is cut — and there followed that painful silence (as after the *A'wach,* but more acute) like a headlong fall into space.

(Although today it may be danced by young virgins of the desert nobility, I am convinced from its character and a number of eyewitness accounts, that the original motivation of the Ghedra was ritual prostitution. The dance, however, is ecstatic rather than erotic in its effect.)

By now a crowd had gathered, for the drum is a magnet and the dancer was back again, her eyes closed, her face ecstatic. The atmosphere was electric with tension when suddenly, in strode an elder of the tribe, seized the girl by her hair and imperiously stopped the proceedings. He was angry because tradition was being flouted: "The day is for work. The night for Ghedra" and so on.

Although the cheikh* eventually succeeded in calming him down, the dancers were frightened and ran away. But all was not over. We were yet to see a "blue" man dance. Tall and slender, with long black hair and Semitic features, he was a biblical figure. He also danced on his knees, advancing and receding from the drum, as though to draw strength from it, his arms causing his voluminous tunic to move like wings.

The "blue" people are Arabs who came west in the 7th century with the first great wave of Islamic conquest. In the western Sahara they made tributaries of the negro population, as the Berbers had done elsewhere. In fact, in Mauretania and in the Souss plain, where I was about to go, a pure Arabic is still spoken rather than Maghrabi version of the North African coastlands. They are called "blue" because their percale robes are dyed a dark indigo colour which comes off on their skins and stays there in a region

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where scarcity of water reduces washing to a minimum.

Next, to Goulimine, the port of the desert. Every week, one stately cortege of blue men after another arrives from the desert to sell their goats and camels and buy the cloth, tea, sugar, etc. they need for their frugal livelihoods. Business concluded, there will perhaps be a visit to the courtesans.

These courtesans are all taught the *ghedra* by an old ex-courtesan (now married and the mother of a large family) and, for a consideration, they will perform it on demand. For this we went to the house of Bechara, one of the finest in the town. Bechara and her sister support their parents and brother, who live with them.

As we chatted and drank mint tea, the best dancers assembled. The girls drummed and sang for each other, but without the masculine element the dance was like a body without a soul. Yet this was the best way to learn it, seeing it done by several dancers, each with her own version and not being distracted by the excitement of the real setting.

The next day we were invited to return for tea, as friends. The drum was there again and I learned how to play it, passing from conversation to singing and dancing and so we spent a delightful afternoon. I don't know when I've had so many good laughs. What alert minds these girls have, some of whom have never been outside of Goulimine. I though they would never tire of asking how people lived and danced in other countries. They asked me half jokingly, half wistfully if I couldn't send them husbands from America ("but remember, we don't like blonds").

I will remember them with affection, always. Bechara, sleek, shrewd and beautiful, Zora, with her sad eyes and poignant voice, moon-faced Titi, who found life a good and a laughing thing, and little 14 year old Souilma from Mauretania, shy and gentle as a doe. Ma Salaam — peace be with them and their people from the High Atlas to the desert.

XMAS cotillions

are one team, second boys are second team. Have two long poles — window poles may be used. Each team straddles the pole, holding it up between legs with both hands. At signal, run around room one or two laps. Winners dance with girls. (Have four boys stand at corner to mark the track, so centipedes keep outside of them).

•

MASKS

All dance. Girls turn their backs while boys are given Santa Claus masks. At signal, the girls try to find their partners and dance.

•

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pirouettes en dehors

(*continued from page* 28)

Hold for a full count.

Place heels down firmly and bend knees to *demi-plie*, bringing the R arm to a curved position fwd of your waist. Hold for one count, then *relevé* on the L foot, bringing the R foot up so that the toe just touches the front of the L knee and the R knee is held well out to the side. (It is important that the turn out is maintained both in the extended knee and in the foot on the floor).

As you *relevé*, bring the L arm fwd to meet the R in a large circle. This must be done with considerable force in the arms, as your balance and speed will depend on this movement largely. Hold the *relevé* a full count, then drop to the original 5th pos. Repeat this exercise dozens of times every day until you have a firm balance on each position.

•

Exercise XXXXIII

Simple Pirouette en Dehors

Start with full preparation as above. At the 2nd pos. *demi-plie*, press the floor with your R foot, and, as you *relevé* to the left *demi-pointe*, push yourself with the R foot as it leaves the floor to come up to the L knee. The push must propel your body to the R and the L arm swinging fwd simultaneously should give your shoulders the force to turn your entire body, coordinating the *pirouette*.

Remember to focus your eyes and "spot". Start and finish in 5th pos. and DON'T push as if you were going to do fifteen turns when you intend to do only one.

•

Exercise XXXXIV

Simplified Preparation and Pirouette en Dehors

This is exactly the same turn as described in the foregoing. Start in R 5th pos. Point the R foot to *battement tendu* to the side. Place it in the 2nd pos. *demi-plie* as in your original preparation and *relevé*, completing your *pirouette*. This is more generally used by dancers and is quite adequate as the best means of approaching the *pirouettes* in a variation. But for students it is not the strengthening exercise that the full preparation is and one should not neglect the original exercise.

Remember always with these exercises:

Repeat equal number of times on left side, reversing arms as well as feet.

•

To be continued

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(*continued from page* 10)

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• Sinda Iberia is one of the greatest Spanish dancers I have ever seen. Her technical mastery is superb and the control of her body almost unmatched by any other female dancer in any field of dance. Her taconeo is nothing short of phenomenal; it ranges freely from the strength and clarity of machine gun fire to the delicacy of tone heard in the sound of a string of pearls broken and bouncing on the floor. Her brazeo and upper body are harmonious and expressive; the line of head, shoulders, arms and carriage seem to have the flow of water. All of her movement transitions are completely unbroken — a miracle of phrasing. Allied to this is the fact that her ballet training has given her an extraordinary elevation. She does not dance on the ground; she bounces on it like a rubber ball.

In short, a technical virtuoso of the first order.

But Sinda Iberia is artistically impermissible. I am afraid that it is her very mastery of technic and control that gives her the freedom to mug, cavort and indulge the cantina-style (good in its place, but not in concert) to the full. The discipline of purest theatrical taste is required to turn Sinda Iberia into the revelation she surely could become.

In the program offered at the Museum, this point was well emphasized by the fact that the "Fantasia Venezolana," a charming Joropo which offered no opportunity for heavy melodramatics, was the most artistically rewarding number. The other dances, varying from the regional and flamenco to the classic, were hampered by cloying coyness or deepest melodrama.

A great dancer in need of direction.

And it is my hope that this dancer will soon cross the path of theatrically orientated individuals able and willing to teach her that peerless technic **is** compatible with restrained theatrics and stage deportment.

The brilliant accompaniment at the piano by **Maurice Nadelle** did much to enhance the quality of performance. Would that I could honestly say the same for supporting dancers **Jose de Valois** and **Matteo Vitucci.**

Clayton Cole

•

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video

(*continued from page* 5)

dance, Ruthanna eruditely expounded on the origin of the dance and walked off with a prize cake in the traditional manner of the cakewalk, showing it pays to be smart.

Gloria Gilbert spun in her usual wondrous way on Clifton Fadiman's This is Show Business (CBS-Sunday) after posing a problem about treatment of dancers. It seems in Europe dancers are treated as artists while here———. Well, as panelist Arlene Francis put it, here in the U.S. they get no respect, but the big chunk of money might go toward soothing one's outraged artistic feelings.

Show of Shows (NBC-Saturday) has **Nelle Fisher** and **Jerry Ross** back. On October 13 Miss Fisher was an enticing little Mermaid. With heels together her upturned toes cleverly suggested a saucy mermaid-tail and small wonder Beachcomber Ross was taken in.

On October 27 **Vera Zorina,** partnered by **Robert Pagent** and **David Nillo,** appeared on Victor Borge's All Star Revue (NBC-). They did one of those intricate adagios (no holds barred) to Kurt Weil's "Speak Low," the boys looking intense and glowering at one another while the impartial Zorina never indicated which one she preferred.

Balletomane Burr Tillstrom, creator of Kukla, etc., often ad libs and comments on ballet (Kukla's godmother is Toumanova). It was only last spring that Dragon Ollie ran away to join a ballet, and when NYC Ballet was in Chicago the company was thoroughly discussed by every character in Tillstrom's puppet-land. Therefore it was not surprising when recently Kuklapolitans Fletcher Rabbit and Cecil Bill announced they were planning a ballet, "a work of inspiration." Considering it turned out to be a "commercial" expressing the joys of using Tide with a generous size box of the same being wafted around by the two dancer-choreographers, it had its moments.

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events in VIENNA . . .

At the dance competition held in Vienna in 1950, the palms were shared by Inge Fiala of the Vienna State Opera ballet and premiere danseuse of the Salzburg Landestheatre **Hertha Bade.** The latter is about to visit the United States, where she intends to study modern dance and perhaps show some of her own creations. Her trip and scholarship are privately endowed.

Kurt Joos, now in direction of the Opera at Essen, has invited **Rosalia Chladek** to head a 3-weeks seminar of the dance to be held in that city.

Hima Kesarcodi, Indian danseuse, has been hailed as an Eastern Pavlova by the Vienna press and public. She is currently dancing a week's performances.

Maitresse de ballet **Erika Hanka** of the Vienna State Opera has undergone an operation for the removal of an ulcer. During her absence, maitre de ballet **Willy Fraenzl** will hold the post. On November 1 the direction of the Opera announced the promotion of soloists **Grete Bauer** and **Willy Dirtl.**

Linda Zamponi

•

events in HOLLYWOOD . . .

Roland Petit staged an after-theatre party for the entire Ballet Theatre company on its first night in Los Angeles. Another was given by company member **Barbara Lloyd** who had everybody out to her home for a meat ball and spaghetti dinner cooked by second horn player **John Rossie.** The evening's entertainment featured games, including "murder" (?) and one of the company's own invention entitled "snort" (?). The company was kept busy, with **Alonso** and **Youskevitch** guest teaching at the American School of Dance and **Edward Caton** at Rosella Fry's. One of the exciting events of the season was **Carmalita Maracci's** guest appearance in her own ballet CIRCO DE ESPANA. Disappointingly **Mary Ellen Moylan** had hurt her back and was out for most of the L. A. season.

Claudia Vall, just back from a busy visit to New York, is teaching ballet and character work at the Dance Center. Director of the Center, **Ann Lief,** is assistant to **Trudi Schoop** in staging dances for MY L. A. . . . **Dorothie Day** stepped into the Biltmore Bowl as **Jack Tygett's** partner after one and one-half hour's rehearsal when **Mary Doyle** suffered an ankle injury opening night. All four numbers, a samba, a Strauss waltz, an oriental piece and a cakewalk are now going fine. . . **Helen Tamiris** is auditioning dancers for the new Bing Crosby picture.

Selma Jeanne Cohen

Continued from page 2

Jackie Ray, born October 1 at Camp Polk in Louisiana, where Sgt. Kirchner is stationed . . . The birth of **Dorothie Littlefield's** baby late in November clouded by the untimely passing of Dorothie's sister Catherine. At time of going to press the name of child had not been announced.

Cheers to the Lloyd Harrises of Bloomfield, N. J. and to their little son, William, born on October 31st (just missed Hallowe'en!) She is **Vida Blunden,** officer of the N. J. Civic Ballet. Miss Blunden was lately recipient of a magnificent gift from her first dance teacher, the late Pearl Kellar of California. The book is the Valerian Svetloff biography of Anna Pavlova, autographed by Pavlova, one of the 300 copies only, printed on parchment, published in France in 1922.

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One of the friendliest family parties given in a long time was the Sunday afternoon film show and lecture given at Steinway Concert Hall in New York, sponsored by **Rose** and **Jimmy Selva;** the family consisted of two hundred and more teachers in the metropolitan New York area, who came to hear principal performer **Elizabeth Twysden** chat informally and with erudition and charm on ballet from Catherine de Medici to Petipa. Miss Twysden, a contributing editor of DANCE Magazine, is author of the series "An Introduction to Ballet History", which began with the September, 1947 issue; she is also author of the "Alexandra Danilova" biography, and has for twelve years been associated with Ballet Russe de Monte Carlo. She was presented by **Alexandra Danilova,** who evoked a near-ovation by her mere presence. The occasion was m.c.'d with no little charm and plenty of humour by **Aenchen.** Famous dancers **Patricia Bowman** and **Jose Greco** were among others on hand, and the latter in his brief appearance before the New York teacher group, conducted a lively stage-audience question and answer interlude. Thank you from all of us, Mr. and Mrs. Selva, for arranging this.

•

events in PARIS . . .

Nina Vyroubova has had a triumph in the new Paris Opera SNOW WHITE, which is otherwise overlong and drags . . . **Colette Marchand,** recuperating in a Paris hospital from a minor operation, has had a Folies Bergere offer, but expects to return to Broadway . . . **Leon Danielian** is dancing two concerts at Charbonniere, near Lyons, with **Yvette Chauvire** this month. He will do his first GISELLE with her. Danielian has had an offer to join the new **Janine Charrat** company (financed by the Beaux Arts) and will appear with the group, depending on the speed with which it coalesces. He is due to rejoin Ballet Russe de Monte Carlo in January. . . . **Boris Kochno** is headed toward New York with intent to discuss another new ballet for the Ballets des Champs Elysees with and by **Ruth Page. Youly Algaroff,** maitre de ballet of this company, has resigned and his post is temporarily filled by **Frank Staff.**

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events in LONDON . . .

Igor Schwezoff has been appointed Hon. President of the Federation of Russian Classical Ballet and will come to England in the Spring to judge examinations and to teach at the School of Russian Ballet, in Chelsea. Mr. Schwezoff's own school back in the early '30's was also in Chelsea . . . **Gillian Lynne** and **Malcolm Goddard are** appearing at the London Palladium in PEEPSHOW, a variety revue . . . **Archie Savage** has moved from KISS ME KATE to SOUTH PACIFIC at the Drury Lane and the way the show is going he looks like being there forever. During the changeover he devoted a free evening to demonstrating dances for **Beryl McBurnie's** fascinating and hilarious lecture on West Indian songs and dances at the Institute of Contemporary Arts . . . **Franklin White's** book "Sadler's Wells Goes Abroad" has just been published by Faber & Faber. It is a detailed account by a member of the company of the last North American tour of the company; plentifully illustrated with photos by **Bryan Ashbridge.**

American dancer **Pearl Primus** made her first appearance in England at the Royal Variety Performance, attended by Queen Elizabeth and Princess Margaret, at Lonton's Victoria Palace on October 29th. Other dancers featured in the performance were the Latin-American troupe of **Perez Fernandez** who terminated their London engagement on November 10th . . . Miss Primus opened her own season at the Princess Theatre, October 31st, before a large and friendly audience. Her authentic African dances made a deep impression and her modern pieces, "Study in Nothing" and "Mischievous Interlude" (with **Charles Queenan)** were much liked. As the season progressed, alterations were made in the programme to give it a more 'popular' tone, including the addition of a guest to sing such numbers as "Ol' Man River". While these may have attracted some people, they were found jarring by the serious dance public, which here is not inconsiderable.

Advance bookings have been exceptionally slow for the Sadler's Wells Ballet's season at Covent Garden opening November 21. This may be partly due to the continued absence of **Margot Fonteyn,** who is resting a strained foot, partly to the absence of **Moira Shearer,** who left for Hollywood November 6. Miss Shearer, who was accompanied by her husband, **Ludovic Kennedy,** expects to be in Hollywood about six months. The couple have borrowed the Santa Monica home of **Brian Aherne** for their stay. The night before they left for the U. S. the Kennedys attended a midnight wedding reception given by actress **Diana Wynard** and her Hungarian doctor-husband, **Tibor Csato.**

The date of **Leonide Massine's** new ballet for the company is set for December 12. **Beryl Grey** and **Alexander Grant** have leading roles in this work, DONALD OF THE BURTHENS, which has a Scottish setting.

Mary Clarke

•

events in CHICAGO . . .

After the first of the year the **Chicago Ballet Guild** will mount several new ballets, with profits — and they hope for plenty — from an all-star benefit to be put on at the Eighth St. Theatre on Dec. 16. Performers will include **Anita Alvarez, Rod Alexander, Walter Camryn, Margaret Banks, Bambi Linn, Richard Beard, Marian Saunders, Frank Sabella, Bentley Stone, Tommy Wonder Vela Montoya the Jimmy Payne** dancers and a dozen others not yet heard from at time of writing.

An unseasonable blizzard on November 3 stalled lines of cars along the highways but couldn't stop hundreds of Chicago's faithful, anxious to catch a first glimpse of **Sadler's Wells Theatre Ballet** dancing one hundred miles away in Milwaukee. Cars were abandoned along the way and balletomanes finished the journey by train. They were plenty dismayed on first entering the barnlike 6000 seat Auditorium where the performance was given, but **Elaine Fifield, David Blair, David Poole** and the rest of the British charmers were able to project across the vast Auditorium,

and before the end of COPPELIA, the fans were anything but sorry they had come.

The same blizzard couldn't stop the travelers from all over Arkansas, Iowa, California, Wisconsin and Michigan who congregated for the all-day meet of the CNADM in Chicago on November 4. The faculty consisted of **Charles Grass, Harry Hemphill, Marie Buczkowski, Louis Girard** and **Ann Barzel.**

Anita Alvarez, who with **Kazimir Kokic,** is the best part of GENTLEMEN PREFER BLONDES, now in our town, has been out of the show for a few days with a back injury. Understudy **Virginia Bosler** had left town, so **Iris Burton** of the ensemble, pinch-hit.

The **University of Brazil Dance Group** was the guest of the **U. of Chicago and Northwestern U.** on Nov. 16th. **Chicago Dance Council** sponsored a master class by group leader Maria Helena Pabst de sa Earp and a concert of folklore, modern dance and rhythms with percussion instruments by the group.

Spanish dancer **Ana Maria** and her company appeared in Orchestra Hall on October 20, inaugurating the Allied Arts Dance Series. Best part of the program was **Roberto Iglesias,** one of those natural dancers whose quality of movement is immediately captivating. The fact that his ballet technique is more than respectable partly explains the polished quality of his work in no matter what medium, at least he credits his ballet training and we think he knows whereof he credits. **Ana Maria** is no more than an adequate Spanish dancer who excels only in heel work, which she displayed generously, if unimaginatively, in several numbers. Most vulnerable was her inept essay in toe dancing, a narrative about a little girl and her dream of a boy-doll who comes to life.

Ann Barzel

•

A combination fashion show (displaying designs for dancers) and concert was offered November 25 at the Carl Fischer Concert Hall by Sterncraft. The dancers who gave their talents to this event were the Mmes. **Zoya Leporsky, Doris Atkinson, Delia Destian,** and Mm. **Peter Deign, John Kelly** and **George Tomal.** Designs and costumes shown, for streetwear, practice, and stage were charming and functional. The brains behind Sterncraft is the enterprising Ruth Ramsey, who certainly had an idea there — and we look forward to the day when Paris couturiers like Dior and Fath show selections from ballet alternately with the new gowns at their big shows. Quelle plaisir.

•

In San Francisco, auditions for **Ballet Celeste,** a junior group organized and directed by **Merriem Lanova,** are to be judged by Lucia Chase, Alicia Alonso and Igor Youskevitch. This will be the second season for this group, which had such a notable success in its Los Angeles appearances earlier this year . . . The **San Francisco Ballet** is no longer in its old home on Van Ness Avenue. It has now removed to the Theatre Arts Colony on Washington St.

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National Council reports . . .

The semi-annual meet of the **National Council of Dance Teacher Organizations** was held at the Hotel Astor on Sunday, November 11; it was attended by representatives of five eastern teachers groups; as well as a number of prominent guests. The noteworthy aspect of this meeting was the fact that a system for rotation of chairmanship was worked out to be effective January 1, 1952. This has in the past been a great bone of contention. The board will elect the next chairman, who may hold office for one, but not longer than two years. A number of working committees were formed and their work for the season outlined. Member organizations on hand were: **The N. Y. Society of Teachers of Dancing, the American Society of Teachers of Dancing, Dance Teachers' Club of Boston, Associated Dance Teachers of New Jersey and Philadelphia Dancing Association.**

•

Vladimir Konstanty, now giving classes at Ballet Arts, arrived in this country less than a year ago; has a colorful background. He stems from Kiev, where he studied with the best of the Soviet teachers, **Messerer, Chaboukiani, Simonov and Vaganova,** among others. He has held positions as premier danseur and choreographer in the Kiev and Kharkov state theatres . . . **Lavinia Nielson,** who has not danced professionally with husband **Lucas Hoving** since their mutual departure from the **Ballets Jooss** years ago, appears with him this month on the **Stage for Dancers** concert at the Brooklyn H. S. for Homemaking on December 19th. On this same bill, **Mary Anthony,** absent from the American scene for two years, is staging a new opus called CREDO, with an original score by Cameron McCosh. Her supporting dancers are **Eve Beck, Pat Brooks, Cordelia Ware, George Liker, John Fealy, and Bill Korff . . . La Meri** and her company are making two local appearances in the next month or two, in completely dissimilar programs. The December 1st program at the Central H. S. of Needle Trades will be composed entirely of free departures on ethnic dance techniques to the music of Bach, Debussy, deFalla, Granados, MacDonald, etc. The American Museum program in January will feature authentic and traditional dances of Latin-America, Spain, India and other countries. The Ethnologic Dance Center will close for the holidays on December 21 to reopen on January 7th . . .

Betty Lind and **Merle Marsicano** will appear in a joint concert at the 92nd St. YMHA on February 17th, in both solo and group works . . . The December 9th concert offered by **Theatre Dance** will show solo and group works by choreographers **Alan Banks, Miriam Cole, Mary O'Connell, Midi Garth, Robin Gregory, Mary Hinkson, Linda Margolies, Merle Marsicano, Judith Martin, Gloria Neuman** and **Bertram Ross.** Some of these will dance in their own pieces . . . Set for the January 13th concert, the first of this season by Choreographers Workshop at the 92nd St., Y, are ballets and solo works by **Peter di Falco, Boris Runanin, James Welch** and **Si Lan Chen.** Among the principal dancers to be seen in these are **Joy Williams, Jean Bowman, Barbara Boucher, Glen Tetley, William Sessions, Jack Monts . . . Delia Destian** and **George Tomal,** last seen together in New York in the Schwezoff Ballets, appeared in the 3rd act pas de deux from SWAN LAKE in Scranton, Pa. at Masonic Hall with the symphony orchestra . . . **Jean Erdman** created two new works during her summer stint at the University of Colorado Creative Arts Festival: SAILOR IN THE LOUVRE and 10 AND PROMETHEUS, both of which are scheduled to be shown in her January 18th concert at the Hunter Playhouse. Miss Erdman's concert company has had a busy season since its return from Colorado. A special concentrated Christmas course is being offered by her school, with special lectures by **John Cage, Joseph Campbell** and **Eileen Holding,** December 24 - January 7 . . . Another intensive Christmas course (the 10th annual) is offered by the **Martha Graham School of Contemporary Dance,** with faculty consisting of Miss **Graham, Helen McGehee** and **Robert Cohan** from December 20 - January 2nd . . . And still another of the same is being offered by the **Hanya Holm** school with Miss **Holm, Alwin Nikolais** and **Oliver Kostock** teaching from December 17 - 29.

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